

**NIKON D4S FINAL
SPECS REVEALED**



**OLYMPUS UNVEILS
TWO PRO LENSES**



Saturday 8 March 2014

amateur **photographer**

NIKON

D3300

No anti-aliasing filter and 24.2 million pixels – is this the best image quality you can buy for £500?

PAGE 49

ON TEST



HANDS-ON

PAGE 10

CANON EOS 1200D

Major revamp of **Canon's** tired entry-level DSLR. Is it enough?

WILDLIFE



PAGE 28

NATURE IN DANGER

Why **National Geographic's** **Joel Sartore** is on a mission



TECHNIQUE

PAGE 23

HORSES FOR COURSES

AP heads to Newmarket races for our latest *Masterclass*

D610



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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

I WAS stopped in my tracks when I first saw this week's *Photo Insight* image (pages 18-19), depicting a disabled rock climber. As a reminder to stop whining about the small things in life that bother me, this image is difficult to better. But it was a comment by the photographer, Tim Clayton, that forced me to reflect upon my own photography and, I suspect, that of most amateurs. He lamented at how most sports photographers are only interested in the single image, rather than in producing essays that tell stories.

Reflecting on my own work, and the submissions that come into AP, I realise that most images are snatched moments, captured like butterflies in a net.

Sure, there are themes that run through our work – local landscapes, urban architecture – and we may have had to work for our pictures, but each image is self-contained, rather than forming a single jigsaw piece that shows just a tiny part of the overall picture. Telling a story in a series of photos requires a greater commitment of time, and in most cases the ability to return to the subject again and again, so it needs to be accessible, but would we get more out of the end result?



Nigel Atherton
Group editor

NEWS, VIEWS & REVIEWS

5 NEWS

Nikon launches new full-frame D4S flagship; Olympus telephoto lenses on way; Sony unveils long-zoom bridge cameras; Samsung announces Getty tie-up; Ilford Imaging Switzerland ceases trading; Leica says M shortage is over

13 REVIEW

The latest books, exhibitions and websites

90 THE FINAL FRAME

Hearing a chilling phrase causes Roger Hicks to ponder the significance of instruction and study in photography

TECHNIQUE

18 PHOTO INSIGHT

Sports photojournalist Tim Clayton was hunting for a unique story when he happened upon the inspiring tale of a disabled rock climber

23 MASTERCLASS

Newmarket, the home of horse racing, is the ideal setting for our late-winter sports Masterclass, as Mark Pain shows six readers how to get stunning shots of these beautiful animals as they train on the gallops. Phil Hall reports

TESTS & TECHNICAL

10 CANON EOS 1200D

The EOS 1100D has been one of Canon's most successful DSLRs in recent years, but can its successor, the EOS 1200D, go on to do the same? Michael Topham previews the latest entry-level model in the EOS line-up

P49

The Nikon D3300 has a 24.2MP sensor with no anti-aliasing filter, and costs just £500



46 TESTBENCH: SIX OF THE BEST

Andrew Sydenham tests a selection of lightmeters to suit all budgets in our two-page test

49 NIKON D3300

Don't be fooled by the entry-level status of the Nikon D3300. With a 24.2-million-pixel sensor and no anti-aliasing filter, the diminutive DSLR has ideas far above its station. Richard Sibley finds out just how good this £500 DSLR really is

58 WESTCOTT ICE LIGHT

Callum McInerney-Riley tests the Ice Light, which can deliver over 1,000 lumens of continuous light with one hand

60 ASK AP

Our experts answer your questions

62 AP EXPLAINS... RAW CONVERSION

In the second of a two-part article, Professor Bob Newman looks at the different results that can be achieved from raw files, and how to attain those differences

THE AP READERS' POLL

IN AP 8 FEBRUARY WE ASKED...

Would you swap your current camera for a 36-million-pixel version if you could do so at no cost?



YOU ANSWERED...

- | Response | Percentage |
|---|------------|
| A Yes, I would want the highest resolution possible | 29% |
| B No, I don't need the resolution and the files would be too big | 45% |
| C Maybe. I'd need to look at the cost of upgrading my computer set-up too | 14% |
| D None of the above | 12% |

THIS WEEK WE ASK... Do you ever shoot extended photo essays on a single topic?

VOTE ONLINE www.amateurphotographer.co.uk

YOUR WORDS & PICTURES

16 LETTERS

AP readers speak out on the week's issues

17 BACKCHAT

AP reader Paul Foxley questions how far camera makers can promote new models convincingly

34 READER SPOTLIGHT

Another selection of superb reader images

43 APPRAISAL

Chris Gatcum examines your images, offering words of wisdom and constructive advice

FEATURES

28 MAN ON A MISSION

Wildlife and nature photographer Joel Sartore talks to Jade Lord about his passion for documenting the conservation issues that face our planet today, and his plan to photograph every captured species on the planet



© JOEL SARTORE

40 THE BIG COUNTRY

This year sees the launch of the US version of Landscape Photographer of the Year. Charlie Waite takes a look at what the country's vast vistas have to offer

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“It may be an idea [for chefs] to embrace it rather than being hostile...”

Food photography crackdown, page 7



© JONATHAN BRESCON/PINKLAUREN FOOD PHOTOGRAPHER OF THE YEAR 2013

D4S boasts ISO 409,600 sensitivity • 11fps with AF tracking

NIKON LAUNCHES NEW FULL-FRAME FLAGSHIP

ENHANCED autofocus, faster performance, plus better-quality still images and video are among the billed improvements on Nikon's soon-to-be-launched D4S DSLR.

Replacing the two-year-old D4, Nikon's new flagship professional model is due to go on sale on 6 March, priced £5,199.99 (body only).

Boasting 'a formidable fusion of speed and accuracy', the D4S will carry a new 16.2-million-pixel imaging sensor and an Expeed 4 processor designed to deliver a 30% faster processing time.

Nikon claims: 'A true master of the dark as well as of the light, sophisticated localised noise reduction, edge sharpening and tone control ensure the D4S delivers outstanding results in the kind of "dirty" low-light conditions many sports and news photographers are confronted with.'

Nikon has installed a new shutter and mirror

mechanism that aims to cut mirror bounce and lead to a stable viewfinder image with 'minimal viewfinder blackout when shooting at high speed'.

Other features include an 'industry-leading' top ISO of 409,600 when extended, plus an 11-frames-per-second burst rate (with continuous AF), making it the 'fastest autofocus DSLR in Nikon's history'. The D4 shot at up to around 10fps.

Features borrowed from the D4 include a 51-point Multi-CAM 3500FX AF system, which is configurable in 9-point, 21-point and 51-point coverage settings.

The D4S also features 'improved lock-on', and a new Group AF mode designed to constantly monitor five different AF fields, to provide better stability when tracking subjects and 'enhanced accuracy by reducing instances of background focus'.

Like the D4, the shutter is built to last for 400,000



releases and the top shutter speed is 1/8000sec.

Its 3.2in LCD monitor carries a resolution of 921,000 dots.

The 'HD-SLR' – as it is being marketed in the US – offers 'broadcast-quality' full HD video with variable frame rates and multiple frame formats.

Weather-sealed, the D4S is

aimed primarily at sports, press and nature photographers.

Nikon says the improvements followed feedback about the D4 from professional photographers.

In the US, the D4S – which was announced as we went to press – will have a body-only price of \$6,499.95.

NEW OLYMPUS 'PRO' LENSES ON WAY

OLYMPUS is set to add two more micro four thirds lenses to its M.Zuiko Pro series in the form of a wideangle zoom and a 'super-telephoto'.

The M.Zuiko Digital ED 7-14mm f/2.8 Pro and M.Zuiko Digital ED 300mm f/4 Pro, which are currently under development, are due to be released in 2015.

The 'dust and splashproof'

lenses will be the 'final two' in the M.Zuiko Pro quartet, the firm said in a statement.

Their announcement came after Olympus pledged to strengthen its lens business and reported a 19% surge in mirrorless camera sales.

Mock-ups of the new lenses went on display at the recent CP+ show in Japan.



SNAP SHOTS

• Free basic Canon and Nikon imaging sensor cleaning, plus the chance to handle the latest camera gear, is promised at the LCE Southampton Pro Show on 10 April. Equipment experts will be on hand and there will be free talks. The sensor cleaning is limited to one per visitor. The event takes place from 11am-7pm at The Novotel Hotel, 1 West Quay Road, Southampton, Hampshire SO15 1RA. Tel: 023 8063 2629.

• Would readers please note that in our Nikon D3300 test on pages 49-54 of this issue, we suggested that the new entry-level camera has a similar resolution to the professional D3S. This, in fact, should have read 'Nikon D3X', which has a 24.5-million-pixel sensor. Apologies for any confusion caused.



Do you have a story?

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AP
THIS
WEEK
IN...

1912

The 'cheapest reflex camera on the market', a rollfilm model call the 'Chic', made its way onto AP's news pages of the day. 'The desire for really small and, at the same time, quite efficient, but inexpensive, reflex cameras has frequently been expressed, and in the "Chic" reflex camera for rollfilms the minimum in size certainly appears to have been attained...' reported AP. Described as a 'dainty little camera', it accepted any standard film for $2\frac{1}{4} \times 2\frac{3}{4}$ in frames. When closed, the camera measured $4\frac{3}{4} \times 4\frac{1}{2} \times 3\frac{1}{4}$ in. AP added: 'Its weight with an R.R. lens is 16oz, and it is the only camera of its kind that permits rollfilms being used and self-contained in the body of the camera, which can thus be loaded for six exposures.'

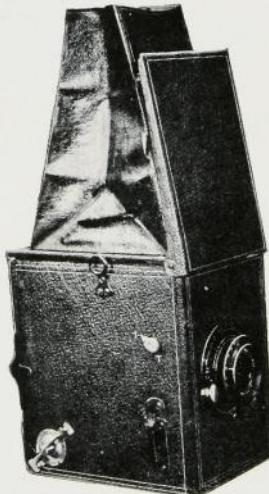
THE "CHIC" REFLEX CAMERA.

AMONG the latest claimants for attention from amateur photographers is the "Chic" reflex camera, put on the market by the Reflex Camera Co., Ltd., of Hampden House, Kingsway, London, W.C. The desire for a really small and, at the same time, quite efficient, but inexpensive, reflex camera,

has frequently been expressed, and in the "Chic" reflex camera for roll films the minimum in size certainly appears to have been attained, while there seems to be no doubt whatever concerning the claim of the makers that it is the cheapest reflex camera on the market.

This dainty little camera takes any standard make of film giving pictures $2\frac{1}{4}$ by $2\frac{3}{4}$. When extended, it measures $9\frac{1}{2}$ by $4\frac{1}{2}$ by $3\frac{1}{4}$ inches, and $4\frac{1}{4}$ by $4\frac{1}{2}$ by $3\frac{1}{4}$ inches when closed. It will thus be seen that it is very small indeed for a reflex camera. Its weight with an R.R. lens is 16 oz., and it is the only camera of its kind that permits of roll films being used and self-contained in the body of the camera, which can thus be loaded for six exposures.

The "Chic" reflex is fitted with an "Everset" lens with an shutter giving time and



Models debut at Japanese expo

SONY UNVEILS LONG-ZOOM BRIDGE CAMERAS

SONY used the recent CP+ show in Japan to reveal two new 'DSLR-style' bridge cameras with long zooms.

The Cyber-shot DSC-HX400V (pictured above) carries a 50x (24-1200mm) zoom, a 20.4-million-pixel imaging sensor and Bionz X processor.

The lens is a 24-1200mm (35mm equivalent) Zeiss Vario-Sonnar T* model.

Features on the HX400V include a 3in (921,000-dot) LCD screen, 201,000-dot EVF and built-in Wi-Fi and GPS.

Technology borrowed from the Alpha 7 includes detail-reproduction technology and area-specific noise reduction.

The Cyber-shot DSC-HX400V is due out this month, priced £400.

Also new is the 20.1-million-pixel Cyber-shot DSC-H400, which sports

a 63x optical zoom.

The lens on the £200 H400 is designed to deliver the 35mm viewing-angle equivalent of a 24.5-1550mm zoom.



The Cyber-shot DSC-H400 features a 20.1MP sensor and 63x optical zoom

SAMSUNG ANNOUNCES GETTY TIE-UP

GETTY Images has struck a deal with Samsung that is designed to enable consumers to contribute to the famed picture library with photos shot using NX-system cameras.

As part of a pledge to create 'bespoke content', Getty has announced the Samsung Collection on gettyimages.com.

The move will 'drive forward connected photography for the benefit of our customers', said Getty.

In a statement, the firm added: 'The Samsung Collection is a selection of premium editorial content shot by Getty

Images' top photographers using the Samsung Smart Camera NX.

'Samsung and Getty Images will also empower consumers to become future contributors to the Samsung Collection using the NX system.'

Getty's senior vice-president for content, Craig Peters, said the partnership 'will provide the tools and a platform for photographers worldwide to share their unique perspectives with us and the global community'.

But the statement does not make clear how consumers can get involved. Getty had yet to respond to a comment request.

CLUB NEWS

Club news from around the country

MAIDENHEAD CAMERA CLUB

The Berkshire club is due to host a talk by wildlife photographer Paul Goldstein on 25 March at Norden Farm Centre for the Arts. Tickets cost £10, payable by credit card by calling 01628 788 997. Visit www.nordenfarm.org.

SNAP SHOTS

● Enthusiasts are being given the chance to shoot views from inside the Shard in London – allowing them to use tripods and other gear not normally allowed. The View from The Shard, on levels 69 and 72 of western Europe's tallest building, offers 360° views as far as 40 miles away on a clear day, taking in many iconic London landmarks, say organisers. Although photographers can only shoot through glass, a spokeswoman says the Shard has reduced internal lighting to cut reflections. Special photography mornings take place on 22 and 29 March (8am–9.30am), priced £29.50. The Shard is near London Bridge. To book a place, visit bit.ly/1m7quNF.

● Heavy snow forced the closure of a Japanese camera show on one of its key days. The public were told to abandon plans to visit the CP+ Camera & Photo Imaging Show on 15 February because weather had caused 'paralysis' to public transport in Yokohama.

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'[Chefs] are being paid a compliment'

CHEFS IN RESTAURANT PHOTO CRACKDOWN

CHEFS should 'embrace' food photography and not follow a reported crackdown on diners taking pictures of their meals, says the UK founder of an international food photo contest.

Last month, Gilles Goujon, who runs a Michelin-starred restaurant in southern France, reportedly said it was 'poor etiquette' to take photos of food and claimed it infringed his 'intellectual property' rights when they appear on social networks.

However, Caroline Kenyon, director of the Pink Lady Food Photographer of the Year – a competition that attracts thousands of entries from around the world – hit back.

She told AP: 'They [chefs] are being paid a compliment and are given publicity if the pictures are transmitted on social media. It may be an idea to embrace it rather than being hostile...'

Founded two years ago, the Pink Lady Food Photographer of the Year saw a 70% rise last year in the number of entries. This year it has so far pulled in 6,000 submissions.

Kenyon points out that photography allows chefs to gain publicity through



© JONATHAN BRESCIN/PINK LADY FOOD PHOTOGRAPHER OF THE YEAR 2013

recipes and books, for example, and says they should regard pictures as a 'tribute' to their work, by diners who pay for the food they are photographing.

She said she understands the 'sensitivity' over such photos, but that a ban would be a 'bridge too far'.

LEICA SAYS M SHORTAGE IS OVER

THE LEICA M, which was first unveiled at photokina in 2012, is now 'readily available' from UK retailers after a shortage of the camera forced the firm to step up production.

Last year, Leica warned photographers to expect delays when ordering the Leica M, telling dealers this was triggered by 'enormous demand'.

Although the Leica M went on sale in early 2013, the firm says 'international demand outstripped production capacity', and it was 'available only by order with a waiting time'.

The £5,100 Leica M is a 24-million-pixel rangefinder camera with live view, HD video and an optional EVF.

ILFORD IMAGING SWITZERLAND CEASES TRADING

ILFORD Imaging Switzerland, the maker of Galerie photo inkjet paper, has officially ceased trading, its CEO Paul Willems has confirmed to AP.

The news has snuffed out any glimmer of hope for the cash-strapped firm, which declared itself insolvent last year with 'all scenarios still open'.

Around 130 factory staff were laid off in December, after which the firm

continued to sell off stock.

Speaking by phone from the company's base in Marly, Willems said the firm has now 'stopped trading altogether'.

Willems explained that, following the appointment of administrators, the first meeting of creditors took place on 31 January.

Administrators plan to oversee the liquidation of the firm, he added.

'There is interest in keeping the brand and portfolio alive,' said Willems, although he conceded that it is not yet clear whether a buyer will be found for the business.

Willems declined to comment further and the administrators had yet to respond to a request for comment at the time of writing.

● Ilford Imaging Switzerland is a separate company to Ilford Photo, which is based in the UK and remains unaffected.

IGPOTY WINNER: 'IT'S A FAIRYTALE'

ROSANNA Castrini, who was recently crowned International Garden Photographer of the Year, scooping the top prize of £5,000, is a beginner, it has emerged.

Rosanna, who works as a garden designer in Italy, beat 18,000 entries to the title in a competition open to amateur and pro photographers.

She triumphed with a photo called 'My Prairie Garden', which documents a newly laid flowerbed outside her home in Bricherasio, northern Italy.

Rosanna told AP she was stunned to hear the news of her win from contest organisers.

'It was hard to believe that an Italian beginner could emerge among renowned professionals,' she said. 'It's a fairy tale... from a small village in Piedmont to the limelight.'

Competition judge Andrew Lawson said: 'To me, this picture is as close to perfection as you can get.'

'I love the contrasting shapes and textures of the three types of flower. All the plants are in perfect condition.'

'The photographer has recognised a very skilful piece of planting and has made a



straightforward rendering of it, in lovely light and with no tricks.'

The best images are on show at the Royal Botanic Gardens, Kew, in Surrey, until 30 March. The winning images can be viewed at www.igpoty.com.



GET AP WITHOUT LEAVING THE HOUSE!



New Coolpix models released

NIKON PLANS TO CONQUER AILING COMPACT AREA

WITH many camera makers forced to cut lower-end compacts as smartphones take over, Nikon has done just the opposite.

Nikon launched no fewer than nine new Coolpix cameras into the smartphone/compact fray at the Consumer Electronics Show (CES) in January. These included a budget-end £69.99 model called the Coolpix L29 (above in black). Last month it rolled out a further seven, including the £249.99 Coolpix S9600 (above in red).

The move comes as smartphone-scarred camera brands, including Fujifilm and Olympus, pare back their compact ranges, focusing instead on higher-end models and interchangeable-lens cameras.

Hidehiko Tanaka, managing director of Nikon UK, said he still sees a demand for a full range of compacts as the smartphone boom triggers an interest among consumers in taking better photos using a dedicated camera.

He also expects the pull of the Nikon brand to prove appealing enough to justify so many new models.

Speaking recently, Tanaka told AP: 'Nikon started its business with optics and... as long as there is a customer need for higher-quality pictures, we will keep on responding to this.'

Nikon UK's group marketing manager Jeremy Gilbert added:

'The market might be smaller, but we are still talking millions of units in the UK... Does Nikon want a good slice of that? Yes.'

'Why have we released a range of cameras? As other brands reduce their range, it actually gives us opportunities to fill the gaps that are still there. We can own that market.'

Nikon's investment in compacts over the years has paid off, adds Gilbert, by raising customer awareness of the brand in this area.

'We can be a strong player and, hopefully, own that market for as long as we can,' he adds.

Gilbert said that people tend to treat smartphone photos as almost like a text message or a Post-it note.

'But if it creates an interest in photography among a small percentage of all the millions of smartphone [users], that's still a large number of people we can target to migrate to a camera,' he added.

Nikon is not alone in this view. JK Imaging, the US firm that makes Kodak-branded digital cameras, has indicated that it has a similar plan to grab a chunk of a market in which rivals are heading for the exit door.

Last year, JK Imaging unveiled three lower-end compacts including the PixPro FZ41, priced at around £50.

'We want to be the last man standing for the entry class,' JK Imaging's sales and marketing director Austin Kazami told AP.

SNAP SHOTS

● Photographic collectors and dealers from across Europe are due to descend on the capital for the London Photograph Fair, which takes place on 9 March from 11am-4pm. The event will focus on late 19th and early 20th century photography, but also showcase more contemporary images. Entry on the door costs £3. The show takes place at The Holiday Inn, Bloomsbury, Coram Street, London WC1N 1HT.

● A series of photo walks around London is being organised by retailer Park Cameras. The next one takes place on the South Bank on 12 April. Each walk costs £20 and includes a competition for the best photo taken on the day, with the chance to win an A2-sized print of the winning picture. To book, visit www.parkcameras.com/photowalks and enter 'photowalks' in the search box or call 01444 237 070.

In next week's AP

On sale Tuesday 11 March



ON TEST

FUJIFILM X-T1

Marking an entirely new line in Fujifilm's X series, we test the 16.3-million-pixel X-T1



HANDS-ON

NIKON D4S

We take a first look at Nikon's new FX-format flagship, with faster performance and enhanced autofocus

FINE-ART PHOTOGRAPHY

STYLE COUNSEL

We talk to Richard Tuschman about his intricately crafted images inspired by the painter Edward Hopper



© RICHARD TUSCHMAN

PHOTOJOURNALISM



HIGH CALIBRE
Pete Muller on why he embarked on his photo essay that addresses gun ownership in the US

© PETER MULLER

CLASSICS TO USE

LEICA ELMARIT-M 24MM F/2.8 ASPH

Ian Burley finds out how this 20-year-old Leica M lens performs on modern-day digital cameras



BOTH IMAGES © JOE CORNISH

Joe Cornish and the Sony Alpha 7R



Joe Cornish, one of the world's leading landscape photographers and author of *First Light: A Landscape Photographer's Art*, talks about his experiences with the **Sony Alpha 7R**

I CONFESS I am a 'multi-format' photographer, using the gear I need to suit the assignment of the moment. Currently, I am using the Sony Alpha 7R with Sony Carl Zeiss Sonnar T* FE 35mm f/2.8 ZA and Sony Carl Zeiss Sonnar T* FE 55mm f/1.8 ZA prime lenses to shoot a series of landscapes in Yorkshire, the Cairngorms and Iceland. I can also easily use lenses from my Nikon and other third-party systems via an adapter, when the camera is mounted on a tripod.

The two Sony prime lenses really are amazing. They are bitingly sharp at virtually every aperture. In fact, I can see myself turning off post-capture sharpening, and even not sharpening for printing in some cases, because there is such an abundance of fine detail in the focused zones.

I imagine every walking, climbing or mountaineering photographer dreams of a super-high-quality camera that is also very small and light. The Sony Alpha 7R may

well be the first model that truly fits that description. In size, it compares to a compact SLR of the film era, but it is lighter and feels good in the hand. Mainly I have used it on a tripod where I have been able to assess the lens and general image quality more analytically, using it like a micro-view camera.

When working on my book *Scotland's Mountains* some years ago, I spent a week trying to get to the Lairig Ghru, to shoot in the valley at dawn. This was when I was still using my large-format film camera outfit, which entailed hauling 15kg of camera gear, not to mention my survival kit of food, fuel and a sleeping bag/mat. Heavy wet snow kept me at bay, but by the morning of the fourth day I had reached my objective and made an image that is one of my favourites, if only because of the sheer difficulty of making it. I look forward to returning to the Lairig Ghru with the Sony Alpha 7R and a much lighter load!

Amateur
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2014



SONY ALPHA 7 & 7R



FEATURING a 35mm full-frame CMOS sensor in a small and lightweight body, both the 24.3-million-pixel Sony Alpha 7 and 36.4-million-pixel Alpha 7R are truly portable cameras, achieving the best possible image quality in a palm-sized body much smaller and lighter than a bulky DSLR.

Together with the powerful new BIONZ X processor and an improved XGA OLED Tru-Finder with wide field of view, these interchangeable-lens cameras from Sony are packed with practical features. From their dust and moisture-resistant, magnesium-alloy bodies to extensive custom controls, NFC and Wi-Fi, it's clear to see why the Alpha 7 and 7R are already multiple award winners.

α



AP hands-on

Canon EOS 1200D

The EOS 1100D has been one of the most successful DSLRs for Canon in recent years, but can its successor, the **EOS 1200D**, go on to be the same? **Michael Topham** previews the latest entry-level model in the EOS line-up



SINCE it was launched three years ago, the Canon EOS 1100D has become a popular DSLR with enthusiast photographers. Its success is mainly due to the combination of a competitive price and a specification that is suitable for first-time DSLR users. It's hard to believe that Canon hasn't replaced the EOS 1100D sooner, given the relatively fast turnaround of new models in other sectors of the EOS series, but now we have a replacement in the form of the EOS 1200D.

The entry-level arena has already seen a number of new launches this year. Nikon was the first to kick off proceedings with the launch of the D3300 at CES in January. Now, with the launch of the Canon EOS 1200D, those who are looking to advance their photography by investing in a sophisticated

AT A GLANCE

- 18-million-pixel, APS-C CMOS sensor
- DigiC 4 image processor
- 9-point AF system (1 cross type)
- 3in, 460,000-dot fixed LCD
- 95% optical viewfinder coverage
- Full HD 1920x1080-pixel video
- £349.99 body only or £449 with Canon EF-S 18-55mm f/2.5-5.6 IS STM lens

entry-level model are spoilt for choice. To ensure that the EOS 1200D stands out in this competitive market, Canon has launched the camera at a sensible price while incorporating a higher-resolution sensor alongside the company's fastest image processor.

KEY FEATURES

Three years ago, a 12-million-pixel sensor would have been acceptable, but by today's standards the EOS 1100D's resolution is somewhat pedestrian compared to its rivals. The EOS 1200D uses an 18-million-pixel, APS-C-sized CMOS sensor, and while this might seem as though it's the same sensor as that used in the EOS 100D, EOS 700D and EOS 60D, it has been modified to enhance and deliver the very best image quality, according to Canon. The EOS 1200D also has a DigiC 4 image processor, and it's this sensor and processor combination that contributes to the new model's native ISO range of 100-6400 (expandable to ISO 12,800) and 3fps continuous burst rate.

The EOS 1200D has the same nine-point AF system with one central cross-type in the centre as that found in the EOS 1100D. During our brief hands-on session, the new camera appeared to lock on to subjects at a similar speed to the EOS 1100D, with relatively slow autofocus in live view when it was used with the 18-55mm image-stabilised kit lens. While the addition of full HD 1080p video capture is welcome in the EOS 1200D, it is disappointing to find that there is no 3.5mm port at the side for attaching an external microphone, as there is on the recently launched Nikon D3300.

Other improvements are found on the rear of the camera. Although the optical viewfinder is little different in the way it

'To further improve the support for beginners, Canon has unveiled a new EOS Companion app'

offers 95% coverage of the frame, the screen below it has been updated. Long gone is the 2.7in, 230,000-dot display similar to that found on the EOS 1100D, and in comes a 3in screen with a 460,000-dot resolution. It is disappointing that this resolution isn't higher, and given its price it will come as no surprise that the EOS 1200D doesn't support touch functionality.

Relying on optical stabilisation within Canon's extensive range of EF optics to capture pin-sharp and blur-free images, beginners using the EOS 1200D will appreciate the pop-up flash as well as a suite of creative modes to create more

dynamic images in-camera. For users who may not be as advanced as others there's an Intelligent Auto mode, and to help with quick editing of video footage there is also a video-snapshot mode that allows short clips to be recorded before they're suitably merged together in-camera.

CANON EOS COMPANION APP

To improve the support for beginners further, Canon has unveiled a new EOS Companion app that is specially designed with EOS 1200D users in mind. This free app, available for iOS and Android devices, should make it easier for users to take full advantage of advanced settings that might otherwise go unnoticed.

While the app is fairly basic in terms of its design and left us with the impression that it could do with being more colourful and interactive, it is effective at offering useful tips about how the camera works. It also provides solutions to common camera-related issues and allows users to watch instructional video tutorials or to view Canon's range of accessories and lenses. Canon has stated that lens tutorials will be forthcoming for the app, although these



Left: The new EOS Companion app is designed to take users through the EOS 1200D's advanced modes and settings. It also includes a selection of useful tips and tutorials for DSLR novices



The size of the EOS 1200D is similar to the EOS 1100D, but the build quality is far superior



In true entry-level style, the EOS 1200D lacks a top-plate LCD display

will need to be downloaded independently through iTunes or Google Play.

BUILD AND HANDLING

While the EOS 1200D remains a relatively light camera by DSLR standards, and not as robust as the more advanced models found in the EOS enthusiast range, it loses the extremely smooth finish of the EOS 1100D, being similar to the EOS 700D. Of the two, the EOS 700D has the edge in terms of build and handling over the EOS 1200D, but the new model is certainly an improvement over the EOS 1100D. Tapping the camera with your finger still raises the light, plasticky sound of a body that's not as solid as one that features a magnesium-alloy construction, but for the price and for a first-time DSLR buyer working to a budget, it can't really be faulted. The large

buttons on the EOS 1100D are also found on the EOS 1200D, but in true entry-level style there's no top-plate LCD to refer to aperture, shutter speed or ISO, so this has to be done via the rear screen, or you can peer through the viewfinder. As for how the camera feels in the hand, the handgrip has a slightly chunkier feel about it compared to the Nikon D3300, but it doesn't feel anywhere near as solid as the construction of the Olympus OM-D E-M10.

INITIAL THOUGHTS

The EOS 1200D has been a long time coming, and given that Canon's engineers have had three years to refine the EOS 1100D we were expecting a few more developments to challenge its rivals in the market. The addition of the 18-million-pixel sensor and wider sensitivity range should see it offer improved image quality to those who choose it over the EOS 1100D, but we were anticipating a higher-resolution screen in addition to a more advanced AF system. The nine-point AF array has been synonymous with the entry-level EOS models for so many years that it leaves us guessing when we'll see more introduced. Perhaps our expectations were a little high, but we did think the camera would feature the company's newer Dicic 5 or Dicic 6 image processor as opposed to the older Dicic 4. Had it used either the Dicic 5 or latest Dicic 6 processor, the EOS 1200D might have had more of a chance competing against the Nikon D3300 in terms of the speed at which it shoots. As it turns out, the EOS 1200D shoots 2fps slower.

Available from March, the Canon EOS 1200D will cost £449 with the Canon EF-S 18-55mm f/2.5-5.6 IS STM lens or £349 body only. **AP**

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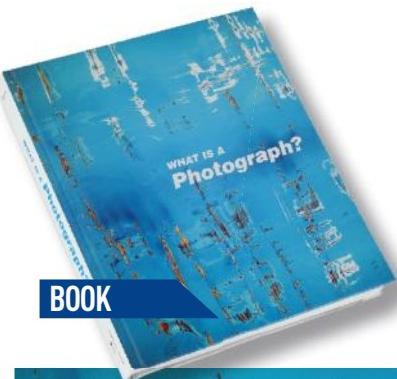
Canon 5D MKIII Digital SLR +24-105mm lens £2,899	Canon EF 70-200mm F2.8 L IS II USM lens £2,099.95	Canon EF 17-40mm F4.0 L USM lens £629
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BOOK

APReview

The latest photography books, exhibitions and websites. By Jon Stapley

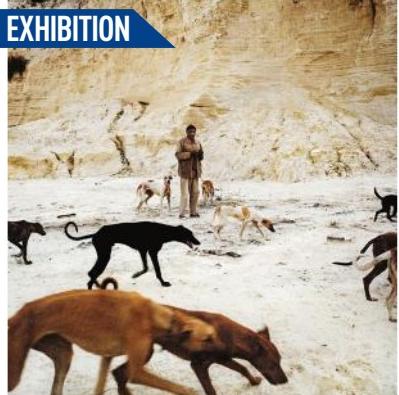


© MARCO BREUER



© FLORIS NEUSÜSS

EXHIBITION



© JASON LARKIN

Jason Larkin: Tales From the City of Gold

Until 29 March. Flowers Gallery, 82 Kingsland Road, London E2 8DP. Tel: 0207 920 7777. Website: www.flowersgallery.com. Open Tue-Sat 10am-6pm. Admission free

JOHANNESBURG was built on gold. In the frenzy of 1886, glitter-eyed settlers descended upon the area like vultures, giving rise to a mining behemoth that would bolster a government and leave behind a legacy of toxic, effluent waste. Jason Larkin explores the contemporary social and environmental impact of the town that greed built in a photographic series that glimpses the layered history of South Africa. Larkin journeys through man-made hills and barren wasteland, meeting people who live in and among what can only be described as colossal dumps. He highlights the depth of scars we leave on places and people. The gold-mining frenzy is an artefact to us, a relic consigned to documentaries and period dramas. Not so to Johannesburg.



© MARIO PASCUAL



© MARIAH ROBERTSON

What is a Photograph?

By Carol Squiers. Prestel, £35, hardback, 256 pages, ISBN 978-3-791-35351-7

WHAT is a photograph? That's a good question. Given that the term can encompass something that has been produced in a cardboard box with a hole in it *and* a sequence of binary code that can be seen around the world without corporeally existing, even the most stubborn need admit that perhaps there's a little fluidity in the definition.

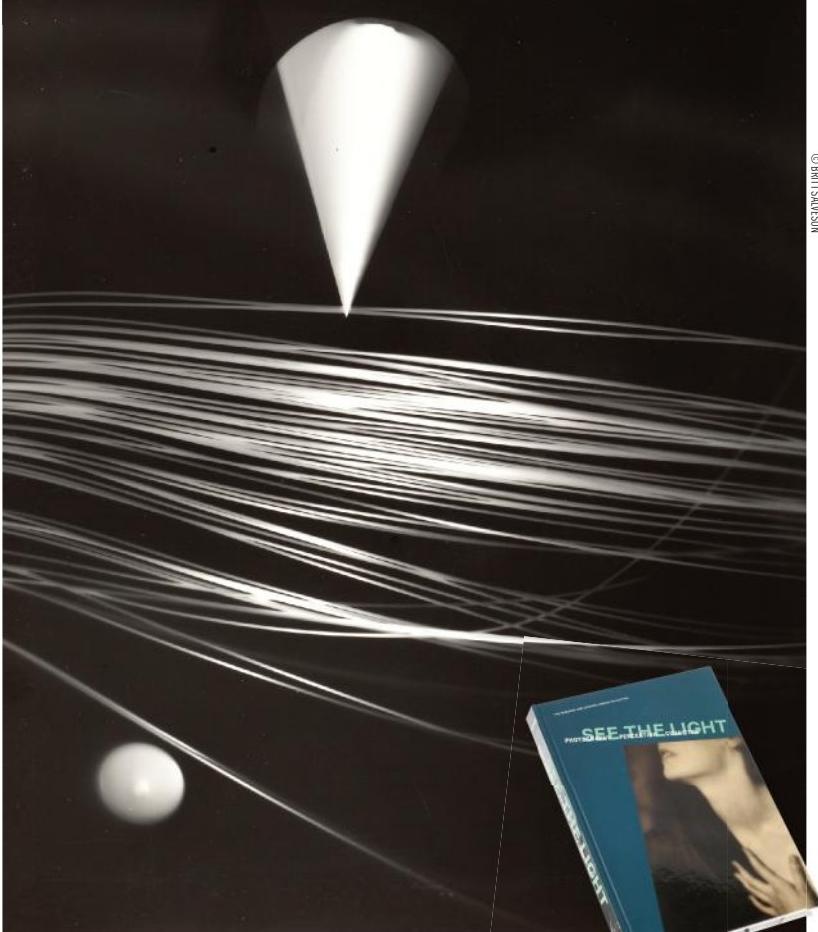
Carol Squiers has assembled a formidable collection of artists who challenge and twist conventional notions of what a photograph

is. Marco Breuer burns gelatin silver paper to create haunting abstracts. Floris Neusüss produces inverted photographs that seem to belong in ghost stories. Mario Pascual melds large chromogenic prints with real-world objects. Some prints are smeared with oil, others with paint, while some consist entirely of blocks of uninterrupted colour. It twists, it turns, it plays with your preconceptions.

Amateur
Photographer
★★★★★



© JASON LARKIN



See the Light

By Britt Salvesen. Prestel, £35, hardback, 224 pages, ISBN 978-3-791-35308-1

THE MARJORIE and Leonard Vernon Collection is an assortment of images that could take any photo-fan's breath away. Comprising works from more than 700 photographers, it forms a kind of narrative backbone to the medium throughout the 1800s and 1900s. Britt Salvesen's arrangement of 100 images from the collection organises it into four categories: Descriptive Naturalism, exploring the middle ground between science and art; Subjective Naturalism, the introduction of expression and the beginnings of abstraction; Experimental Modernism, delving deeper into abstraction to challenge

the viewer's innate ability to make sense of a picture, also responding to the increased presence of photography in practical realms; and Romantic Modernism, a more inward looking approach to the medium that gave rise to a reverence for nature but also such technical dogma as the Zone System. The photographs can sometimes be a little jarring, as it's entirely possible to jump from the 18th century to Tony Ray-Jones and back again without even a turn of the page to brace the transition. Otherwise, it's a superb achievement of scholarship.



WEBSITE

New Landscape Photography

about contact submissions



www.ryandebolski.com
What I feel inclined to do is to knock a tiny growing crenellated fort off the shore.
Crenellated walls lined with bushes packed full of flowers dotted the landscape in every direction.
New buildings appeared by the hour. Roads defined and ready to make way for man-made urban interests. Hundreds of transportation routes, trapping people in the mechanical movement strategy, connecting them to the world. It was like a never ending cycle of growth, of progress, of new roads, of new cities. The economic collapse left an echo of what city looks like in the world. I used to photograph this city with a different view of photography, the other, a view that currently occupies a massive expanse of land. Development in many ways has slowed down considerably or even stopped completely, leaving the funds necessary to complete projects. Buildings remain empty without any occupants in the city. The built neighbourhoods devoid of workers, no longer global powerhouses, stagnating cities with little future, and the realisation of the future. It's

www.newlandscapephotography.com

NON-CAMERA-CLUB people can be a little dismissive of landscape photography, which is a shame as there's so much more to the genre than golden-hour shots of the English countryside. A blog like New Landscape Photography is a perfect way to explore what photographers from around the world are doing in the genre. The content is wonderfully diverse – the front page takes you to Sicily, the Bronx, Rome, Tohoku in Japan, Buenos Aires and even unrevealed locations. Curator Willson Cummer accepts open submissions, his only request being that the images fit the style and tone of the blog. Varied, stimulating and frequently powerful. Oh, and just great.



CONDENSED READING

A round-up of the latest photography books on the market

READ THIS IF YOU WANT TO TAKE GREAT PHOTOGRAPHS

by Henry Carroll, £12.95

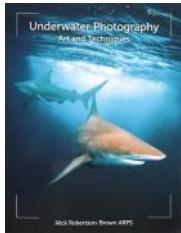
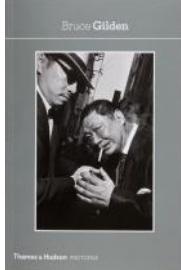
A newcomer to photography could, if so inclined, bury themselves to suffocation in the number of beginners' guides. Henry Carroll's straight-talking guide is enjoyably informal – and a 'Bish, Bash, Bosh' guide occurs more than once. Carroll makes a few assertions that could produce gasps from the cheap seats, most notably that shooting in manual is a 'waste of time'. For those of you who are still here after that, it's a great read. ● **BRUCE GILDEN (PHOTOFILE)** Introduction by Hans-Michael Koetzle, £9.95

One of the more divisive street photographers of the late 20th century, Bruce Gilden made his name with his up-close, flash-heavy images of New York City, Tokyo and other cities, that flew in the face of established wisdom. Gilden deals in spontaneity, and gravitates towards the disaffected, the transient and even the grotesque – subjects that suit his visually confrontational style.

● UNDERWATER PHOTOGRAPHY ART AND TECHNIQUES

by Nick Robertson-Brown, £16.99

Those who've tried to plunge headlong into underwater photography without much preparation will be all too familiar with the disappointing results that come with the territory of something that is harder than it looks. Nick Robertson-Brown is an excellent host for getting to grips with underwater photography. He talks not only tips and techniques, but also – crucially – discusses how to photograph sea life responsibly.



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Letters

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LETTER OF THE WEEK

ONCE BITTEN, TWICE SHY

In his editorial in AP 1 February, Group Editor Nigel Atherton pointed out the absurd need to have to sharpen digital images. The low-pass filter reduces the chances of moiré pattern interference (or does it?), hence its effect on image sharpness and the need to sharpen in photo-editing software. Yet when I bought my first digital compact camera, I just couldn't grasp the idea of an image requiring sharpening at all. This was down to years of using pin-sharp Fujichrome Velvia slide film and enjoying the sheer convenience of creating a finished image in-camera rather than via post-processing as is the case now.

In my early days using digital imaging, I found myself using Unsharp Mask and then adding a bit more just to be on the safe side. The quality of some of those images that I'd shot with in-camera sharpening set to maximum – before adding even more in Photoshop – is horrendous. Naive doesn't begin to describe it.

I recently checked them out as my wife wanted a copy of a 2006 shot of Barney, our now sadly departed Jack Russell terrier. Even at just 6x4in, the image quality is appalling. Oversharpening really is digital imaging's biggest sin! Hence, one very disappointed spouse, who scolded me by saying, 'I thought you were supposed to be a proper photographer!' Ouch!

Lesson learned! I'm now a lot more savvy. I always turn off the in-camera sharpening in my Nikon D3100's menu and tread very carefully with Unsharp Mask. As the old saying goes, once bitten, twice shy. **Jim Anderson, Tyne and Wear**

Some of my early digital photos are the same, Jim. One of the benefits of shooting raw is that as we improve our knowledge and understanding of image processing, we can go back to images shot years before and do a better job of them – Nigel Atherton, Group Editor

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Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

ТИЛТИНГ: NOT JUST FOR WINDMILLS

In the 'Cityscapes' Masterclass (AP 8 February), it said that 'a tilt-and-shift lens... [isn't] necessary because you can deal with [converging verticals] in post-production.'

I think it's a bit of a stretch to say this. Every post-production transform (crop, perspective adjustment) throws away pixels, and it's easy to end up with a 5-million-pixel image from a 10-million-pixel camera. Worse still, depending on how the

adjustments are made, you might not only throw pixels away but make them up too, via interpolation!

I think it's critical to recognise that quality isn't a veneer that can be added in at the end of the process, but that it comes from making all the right decisions along the way. Photography is full of compromise, and excellent results come from making the smallest possible compromises at each step. It might be fair to say that tilt-and-shift lenses aren't generally critical, but to say they aren't necessary isn't quite true – yet.

So, until 50-million-pixel cameras are the norm (and we can afford to lose those pixels), I'd say get a tilt-and-shift lens, or at least try one – if only for the experience. They are quite special. **Ant Smith, Essex**

SICK OF SELFIES

Carol Davies bemoans the plethora of poor-quality selfies on social networking sites that attract lots of likes while her own artistic shots are ignored. The reason is obvious: there is no virtue in having an image liked on these sites because their inhabitants waste hours on end trawling through endless rubbish, and those who produce dross like dross.

Anyone who has entered images for a club competition will be well aware that judges can be equally quirky, giving high regard to seemingly poor entries while being critical of those the author considers brilliant. So, instead of posting landscape and flower photographs on the web, Carol should get the images printed and mounted and then display them on the wall at home. They will then be available for all her visitors to admire and she can wallow in the ensuing praise. **Ken Croston, Flintshire**

If your Facebook feed is full of dross, Ken, it sounds like you need to find some more discerning friends! The suggestion to print and display our images at home is a good one, although I'd imagine that some of the friends that Carol would invite round are the same ones she meets on Facebook – Nigel Atherton, Group Editor

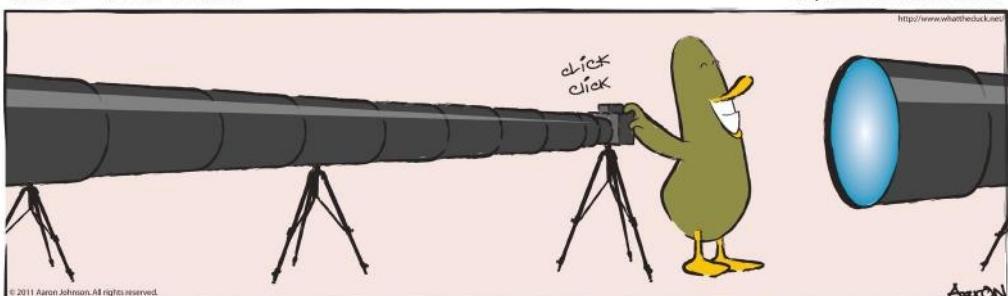
OFF THE WAGON

In response to David Askham's *Backchat* in AP 15 February, I have for some time been having similar thoughts regarding my need to constantly upgrade my equipment. But I have now decided to alight from the overcrowded bandwagon of people chasing manufacturers' claims of a higher pixel count or broader dynamic range.

I have been taking pictures for nigh on 40 years and during that time I have tried to improve not only my skills as a photographer, but also to invest in the best kit I could comfortably afford at the time. Now I find myself questioning the validity of regularly changing my equipment to keep up with a new, and ever-replaceable, innovation. I have come to believe that the quality inherent in almost any modern camera has levelled that particular playing field, and that the reason for changing one's kit is now

What The Duck

<http://www.whattheduck.net/>



IN DEEP WATER

I thought you might like to see this picture I took in Newgale, Pembrokeshire. This bus was a victim of the massive storms that we have all recently experienced!

Janet Evans, Pembrokeshire



© JANE EVANS

It looks like the driver took a wrong turn somewhere! – Nigel Atherton, Group Editor

primarily personal preference.

I have long been an admirer of photographers who have wandered the streets with nothing but a Leica or Voigtländer rangefinder slung around their necks, so having decided to abandon the idea of constantly chasing the next upgrade, I aim to invest in a quality CSC such as a Fujifilm X-E2 or Panasonic Lumix DMC-GX7 and this, barring any mishaps, shall be my camera of choice for as long as the tide of technology will allow.

David Richards, Dorset

A THING OF BEAUTY

The £1,330 Panasonic Leica DG Nocticron 42.5mm f/1.2 Asph Power OIS lens (AP 22 February) is a thing of beauty and a joy forever but, in terms of depth of field rather than image brightness, it's the equivalent of an 85mm f/2.4 lens on full-frame, or 53mm f/1.5 on Canon's APS-C sensors. Canon's 85mm f/1.8 lens on full frame and its 50mm f/1.4 lens on APS-C both give slightly shallower depth of field at full aperture and are around £300 each. They lack image stabilisation, but they do both have focusing scales.

The big advantage of the Panasonic Leica lens's speed is controlling subject movement. To get the same combination of depth of field and shutter speed on full frame, you would need 2 stops more sensitivity (say, ISO 1600 on full frame rather than ISO 400 on four thirds). The APS-C format is closer: you would need 1/3 stop more sensitivity for a Canon APS-C sensor.

Instead of this lens, you could buy a separate EOS 700D with a 50mm f/1.4 lens for low-light photography and still have £500 left over to go to whatever you want to photograph. But, having said all that, the Panasonic Leica lens does look wonderful and the quality will remain long after the price is forgotten.

Harry Gill, via email

HARSH TREATMENT?

I was shocked to read your headline in AP 15 February: 'Photographer dumped over altered picture'. I read the article carefully

several times and it really smacks of double standards within the industry. The photographer, Narciso Contreras, did his best to retrieve a mistake – allegedly his first.

Nearly 500 other images were checked for 'tampering' and none was found to have been tampered with. While photographers have to accept a rigorous code of conduct as a picture these days portrays many more than a thousand words, I am flabbergasted at the actions of Associated Press, which essentially blacklisted this photographer for life. In fact, it is encouraging to see Narciso putting his hands up and saying that he made a mistake, thus showing others the consequences in terms of loss of credibility and earnings.

It makes me wonder about other newspapers that, over the years, have accepted dubious material. The main reason that tabloids are not trusted is not because their pictures are airbrushed or altered (although that has happened from time to time), but because of the written articles – hence the phrase, 'Don't believe what you read in the papers.' It would seem it is OK to write articles that cannot be proved beyond doubt either way, but a photograph that has been slightly altered is totally unacceptable. Both are unacceptable.

Narciso has not only taken responsibility for his actions, accepting that his own credibility will suffer with financial implications, but he did so by attempting to stop his photograph being printed. The photographers and journalists who accept that they have made mistakes are not ones we should worry too much about – it's the ones who don't that should cause us concern. Narciso Contreras has proven himself an honourable man who cares about his reputation and his product. Would I trust Narciso more than a tabloid photographer or those paparazzi types? Damn right I would. Narciso just seems too honest for the profession he is in.

Name and address supplied

I too felt that he was treated harshly. What do other readers think? – Nigel Atherton, Group Editor

BACK CHAT

AP reader Paul Foxley questions how far camera makers can promote new models convincingly

THE YEAR'S first big show in the USA brought the usual flurry of new camera launches to bedazzle eager fans. If you put aside glitz and glamour, many photographers might well ask how far camera makers can convince us about their 'new developments', when in reality some raise doubts from the start.

It is a fair point that buying trends are changing, partly because of the increasing acceptance of a new generation of smaller cameras, such as CSCs, and partly because, based on evidence published in AP's letters pages, many DSLRs are now seen as weighty choices and too bulky for everyday comfort.

Technical advances always attract headlines, and brands like Sony have challenged thinking by creating breakthrough models. They are offering significant innovation to give tempted buyers something to consider seriously about performance factors. A new phase of cameras boasting a full-frame sensor inside a lightweight, compact and stylish body that offers great handling versatility is inching closer, and may soon be a commonplace consideration among other makers.

Further down the specifications chain, the new attractions in compacts can be less bold but often demand a higher price than perfectly respectable outgoing models that have survived a matter of months on the retailer's shelf. The growing battle for users between smartphones and compacts has certainly hit sales numbers, but Nikon has made its intentions clear and believes its foothold in the compact market can only get stronger as others withdraw.

It's fair to assume that most committed photographers have settled on their preferred choices when it comes to brand favourites, the system selections and all the associated investment that goes with them. So, are makers expecting a new breed of first-time camera buyers to emerge, or do they see more transfer business coming from those who suddenly decide to discard their costly previous choices in favour of trend-setting new thinking?

People will find their own 'sell-by' point of obsolescence when it comes to cameras, but will the picture outputs from a fresh start be substantially better than the ones achieved to date? Pride of ownership is one thing; swapping kit completely, if you can afford it, undoubtedly delivers smiles from ups and groans from downs. The balance can be hard to settle, like the one at the bank!

The pace of technical change in digital photography has been remarkable, yet the question now is have we reached a point where some camera attributes are more trivial than triumphant? Do masses of photographers really crave gizmos galore when reality shows only a small percentage ever print what their cameras produce? Making picture-taking simpler will always have strong appeal. Raising the technical performance bar to new heights is, questionably, only appealing if you are dissatisfied with what you already have.





TIM CLAYTON

Tim Clayton is an internationally recognised sports photographer. He trained at the *Yorkshire Post* newspaper in Leeds before moving to Australia to work as a sports photographer for *The Sydney Morning Herald*, a position he held for 18 years before going freelance in 2008. Highlights of his career have included winning eight World Press Photo Awards, including three first places in 1994, 2004 and 2007, and having four of his photographs featured in *The Observer Sports Magazine's* 50 best sports images of all time.

To see more of Tim's images, visit timclayton.photoshelter.com

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PHOTO INSIGHT

Sports photojournalist Tim Clayton was hunting for a unique story when he happened upon the inspiring tale of a disabled rock climber

I FIRST heard about Nick Morozoff when I was a full-time sports photographer on the *The Sydney Morning Herald* in Australia. There were three sports photographers on the paper back then, and we were always making enquiries, and sending letters and emails to various bodies and organisations to try to sniff out interesting, offbeat stories to shoot.

Nick had long been a passionate rock climber when he was involved in a car accident that rendered him paraplegic. He didn't want to give up what he loved doing and resolved to find his own way of continuing. It required him to design his own wheelchair that was lightweight enough so it could be taken with him, which he did. In fact, he was so successful at doing this that he set up his own company building specific wheelchairs for athletes in various disciplines.

Having talked to some disabled sporting bodies for the purposes of finding a story, I ended up going along to photograph Nick on a day's rock climbing. It was such a great story that once the news editor got hold of it, the news department whipped it out of sport and stuck it on the front page.

For this shot, I'm right down on the ground while Nick is ascending the rock face. I think this low angle is one of the things that makes the image so interesting. It wasn't a conscious decision to make the image a silhouette – it just lent itself that way at the time. I shot other images of Nick that weren't silhouettes, but the strong backlight of the sunshine just meant that it came together that way. I find that my shooting tends to be more reactionary than it is planned.

To me, photojournalism is not about stage managing or setting up images; it's about being totally reactive to the situation you find yourself in. Everything I shoot is about seeing and trying to work out the angles, trying to approach an event and work out where the best picture is. I'm using all the elements I've learned through experience, and in Nick's case it was mostly finding the right balance of light and shade. Often in sport, this kind of thing is very hard to do because we have such clearly defined boundaries – don't cross the

white line! However, it's something you've got to bear in mind and work on while you're also looking for that offbeat or different image in the sport you're covering. It's a challenge.

One of the things I'm most impressed by is the scale of Nick's achievement. I think we make heroes out of the wrong people. Some sportspeople make billions and end up being put on these lofty pedestals for really not doing very much, and this is why I gravitate towards shooting human-interest stories. I'd much rather spend a weekend shooting someone like Nick than going to a major sporting event. It's about getting out there and the human endeavour of having a go, of trying, of bettering oneself. You feel more like you're dealing with real people, and I find it inspiring.

Something that I'm passionate about is increasing the presence of photo essays in sport. I've been fortunate enough to win eight World Press Photo awards over my career, and being at these awards ceremonies has really communicated to me how far sports photography is behind others in this sector. We tend to specialise in the one image – we go to a game and we point, shoot and leave. There are very few people shooting photo essays in sport, and those essays that are produced tend to be very rudimentary. I and my colleagues are trying to work towards using our brains more, not just producing action images but telling stories in the style of documentary photographers.

Nick Morozoff is a perfect example. To this day, I wish I'd shot a full story on him. The shoot with Nick was a few years ago, before I went freelance, and at the time I wasn't really thinking about the possibility of doing sport narratives. We were all just looking to take great single images. Nick would have made a brilliant story in so many ways. I guess I just wasn't fully aware of what I should have been shooting at the time. There have been many occasions when I've looked back on something I've shot and wished I'd developed it into a story, and Nick is one of those. Sadly, Nick died recently. It's a true regret of mine that I didn't make more of his story. **AP**

**Tim Clayton
was talking to
Jon Stapley**

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*– Photography Monthly magazine,
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Focusing

Most sports professionals use the AF-On button at the rear of the camera for focus and the shutter button solely to trigger the shutter. By setting your AF to continuous, you can keep focusing on a moving subject by holding down the AF-On button. To focus on a stationary subject, press the AF-On button to acquire focus, then release and recompose if necessary for a better composition. It will take practice, but it's an incredibly versatile technique.

© MARK PAIN

Racehorses

The Amateur Photographer Masterclass with **Mark Pain**

Newmarket, the home of horse racing, is the ideal setting for our late-winter sports *Masterclass*, as **Mark Pain** shows six readers how to get stunning shots of these beautiful animals as they train on the gallops. **Phil Hall** reports

WITH a history dating back many centuries, horse racing is the second largest spectator sport in Britain after football. Associated with royalty and famous races such as Royal Ascot and the Cheltenham Festival, it conjures up images of warm summer days, champagne, top hats and outrageous dresses. Behind all that glamour, and often overlooked, is the year-round training that these thoroughbreds receive, and there's no better place to witness this than at the 'headquarters' of horse racing, Newmarket in Suffolk.

Home of the Jockey Club and the

largest racehorse training centre in Britain, Newmarket has for hundreds of years been the place to witness the world's best racehorses train on the many surrounding gallops, and it is the perfect place for this month's *Masterclass*.

We've teamed up with Nikon's Join the Pros training course, with 2011 Sports Photographer of the Year Mark Pain on hand to offer guidance and advice. We'll not only shoot these fabulous animals as they train on the various gallops spread across the town, but we've also got exclusive access to two top stables, Pegasus and Diomed.

Here we'll have the opportunity to document horses and riders return from early morning gallops and get some great close-up shots of the horses at a winning yard.

We'll then finish the day at the famous bloodstock auctioneers Tattersalls, where they'll be holding their winter sale, and we'll have a chance to capture all aspects of the auction, from the preparation of the horses to their appearance in the ring.

As an added bonus, our six readers will have access to some rather exotic Nikon gear, as Nikon School's Neil Freeman is on hand with a bag packed full of kit, including a D4 and a Df, plus a 300mm f/2.8 optic and the new 80–400mm f/4.5–5.6 lens.

OVERCAST START

With many of the stables dotted around Newmarket beginning their training before first light, and the hope of a lovely long sunrise to add that bit of magic to our shots, we gathered at

In association with

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About the readers

Philippa Cole



'I'm an aspiring equestrian photographer,' says Philippa. 'I started taking photos of ponies for the Sports Pony Studbook Society and since then have travelled and had a number of my images published in magazines such as *Horse & Hound*'.

Michael Lawrence



'I got my first digital camera, a Nikon D50, back in 2006, but now shoot with a Nikon D3200,' says Michael. 'I've always wanted to improve my photography, which is why I have started going on courses like this one.'

John Robinson



John enrolled on a Nikon course to try to increase the range of subjects he was photographing, and Newmarket is his third course after getting hooked. 'Each has been an incredible learning experience,' he says.

Steve Wall



Steve says he wants people to look at his images and know it's a 'Steve Wall'. 'I love candid shots,' he says. 'I try to blend into the background to let my subjects lose interest in me – that's the wildlife photographer in me.'

Guy Wills



'I've developed an interest and expertise in sports photography over the past ten years,' says Guy. 'The sports all have their own skills and different techniques, and I'm always learning something new.'

Taka Wu



Taka works in application support for a financial institution and loves to capture a variety of subjects, from sports to landscapes. He is always aiming to capture creative images.



the gallops just before dawn. While we all hoped the sun was going to coat Newmarket Heath in rich, warm light, it wasn't to be. Dense cloud cover put an end to that, but it didn't dampen our spirits – it was dry, at least, unlike the previous day, which had seen torrential rain.

'The last thing you want to do is spook the horses,' says Mark, as the first cluster of animals comes into view. 'Be extremely calm and very discreet about any movements you make – sudden movements are a no-no, so be as still as possible.' And while it may be a natural instinct to want to shoot from a low angle for a more dramatic shot, Mark says: 'Stay on your feet, as these horses don't like things that are low to the ground. Some are calmer than others, but they're so finely tuned to run that you don't know how they're going to react.'

RACECOURSE SIDE

After an hour we moved across Newmarket to more open gallops, and with no railings between the horses and us there was more of a chance to capture horses at speed. We were a bit unlucky that it was a quiet day, but Mark still had some sound advice for next time.

'You have to think about a few things,' he says. 'You don't want to completely freeze a horse as it is still nice to have some movement in the feet to give the impression of speed. A shutter speed of 1/1000sec will freeze the horse's legs, but come down slightly to 1/350sec and you get a bit of movement in the legs but still get the jockey and the horse's head tightly in focus. While you'll have a smaller hit rate, if you

Your AP expert... Mark Pain



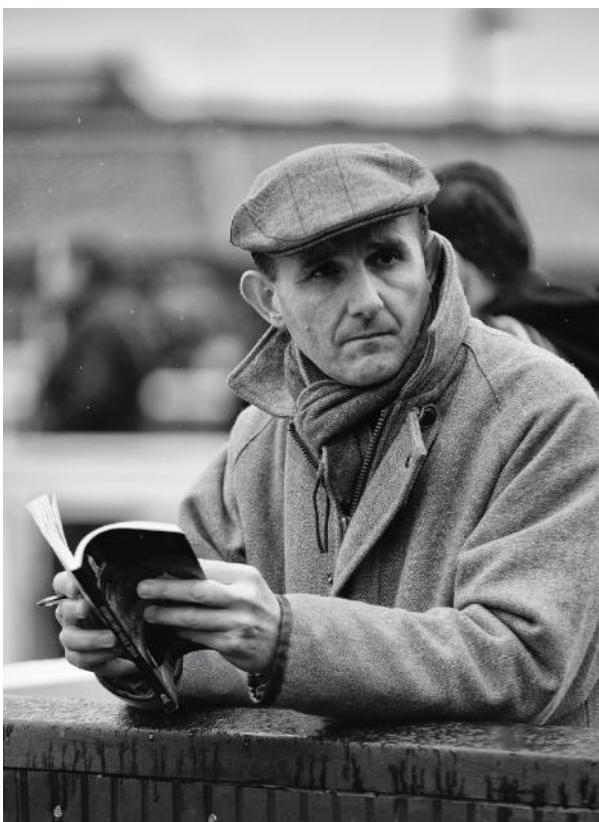
Mark Pain is a multi-award winning sports photographer with more than 25 years' experience and international recognition. Covering major events worldwide from the Olympic Games to the Ryder Cup, and from football and rugby World Cups to World Championship athletics, Mark has worked at the top of his profession for many years and is the Chief Sports Photographer for the *Mail On Sunday*. Mark was named Sports Photographer of the Year in 2005 and 2011 at the British Press Awards, as well as the British Airways London Olympics Photographer of the Year 2012 at the UK Guild of Picture Editors Awards. www.markpain.com

go down to 1/200sec you'll get even more movement, and provided you get the horse at the right point in its gallop stride, you'll get a static head as well to produce a really lovely shot.'

Moving to the stables, Mark advises us to have a good look around before we start shooting. 'Take advice from the people working in the yard, as they'll be able to guide you to which horses might be more amenable to being photographed from different angles,' he says.



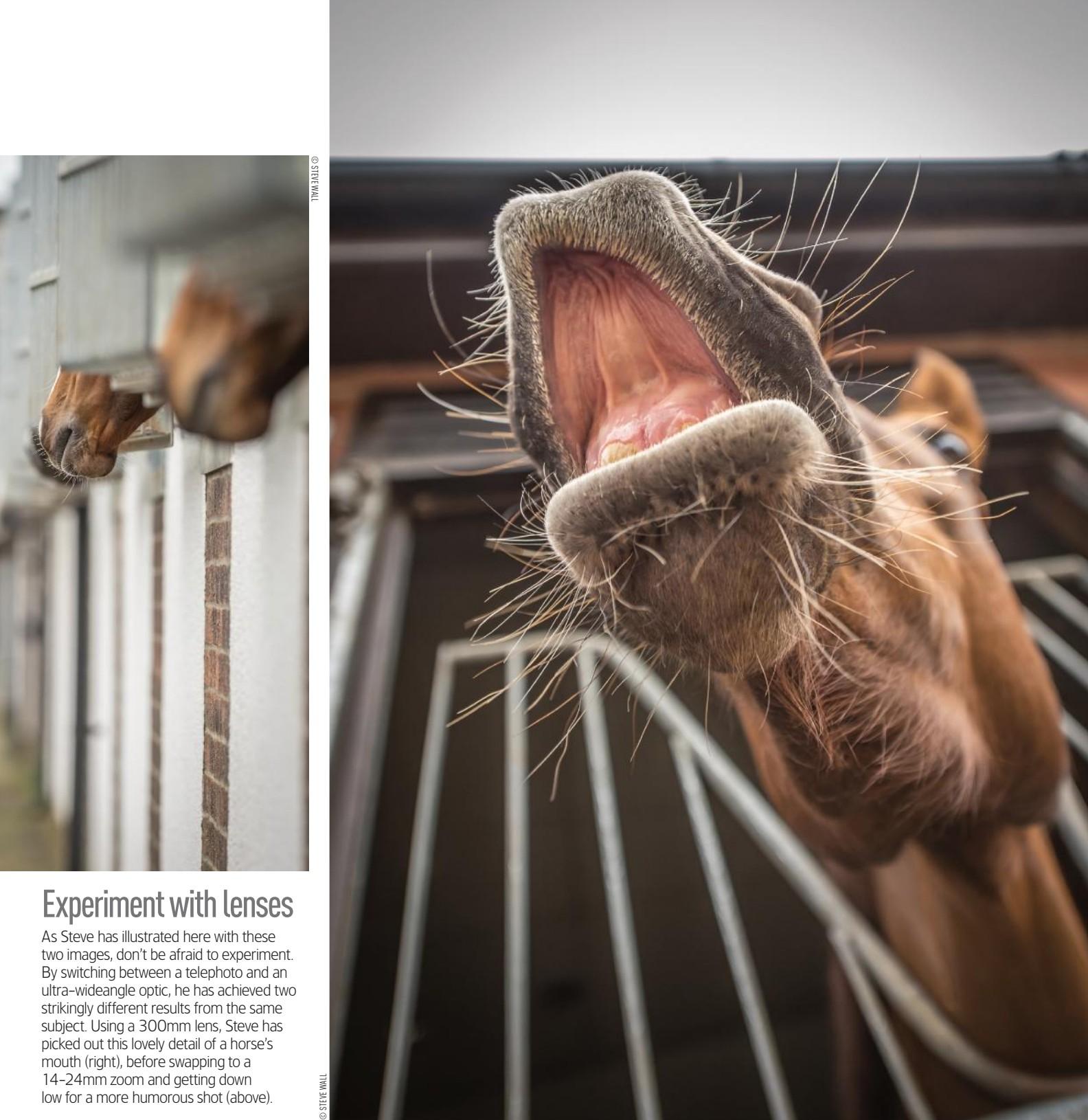
'Stay on your feet, as these horses don't like things that are low to the ground... they're so finely tuned to run that you don't know how they're going to react'



© JOHN ROBINSON

Shoot candids

Look around for potential shots that might not be obvious. Despite the deteriorating conditions, John kept shooting at Tattersalls and came away with this lovely candid portrait. By opting for a 70-200mm lens and shooting wide open at f/2.8, John has isolated his subject nicely while the fast shutter speed of 1/1250sec has frozen the raindrops. The natural, relaxed pose and intense stare off to the side of the frame work well, with the mono conversion adding a nice documentary feel to the shot.



Experiment with lenses

As Steve has illustrated here with these two images, don't be afraid to experiment. By switching between a telephoto and an ultra-wideangle optic, he has achieved two strikingly different results from the same subject. Using a 300mm lens, Steve has picked out this lovely detail of a horse's mouth (right), before swapping to a 14-24mm zoom and getting down low for a more humorous shot (above).



The stables are a great chance to get some intimate portraits

Equipment checklist

Camera: You don't need a pro-spec DSLR, but for best results (especially when shooting horses on the gallops) you'll need a camera with a fast continuous AF performance.

Lenses: You'll want a telephoto zoom, ideally something fast like a 70-200mm f/2.8 optic, that will allow you to get nice and tight on your subject and blow the background out of focus. To really fill the frame, a 300mm or longer focal length is perfect. It's not all about telephoto work, though, as a standard zoom is perfect for

more intimate shots of the horses at the stables and at the auction, while a 50mm lens is great for picking out little details round the stable yard, such as inside the tack room.

Monopod: While most modern telephoto zooms offer some form of anti-shake feature, in some instances it may be desirable to use a monopod to eliminate any risk of camera shake.

Rain cover: If the forecast is for changeable weather, you might want to think about a rain cover to protect your kit from the elements should you get caught out in a shower.



Newmarket

Location

The Suffolk market town of Newmarket is generally considered to be the birthplace and global centre of thoroughbred horse racing. With more than 50 training stables and two large racetracks in the shape of the Rowley Mile and the July Course, the town is home to over 3,000 racehorses. In fact, it is estimated that one in every three local jobs is related to horse racing.

The gallops

Owned by the Jockey Club Estates and historically known as Newmarket Heath, the gallops spans over 2,500 acres and is used by more than 2,500 horses on a daily basis. This private land is closed off to the public until 1pm, but there are points where you can shoot from the roadside so long as you remain behind the fence.

Pegasus Stables

Formerly known as Falmouth Lodge, Pegasus Stables is home to Group 1 winning trainer James Fanshawe, who has trained there since 1990.

Tattersalls

Founded in 1766 by Richard Tattersall, Tattersalls is the leading bloodstock auctioneer in Europe, selling 10,000 horses a year.

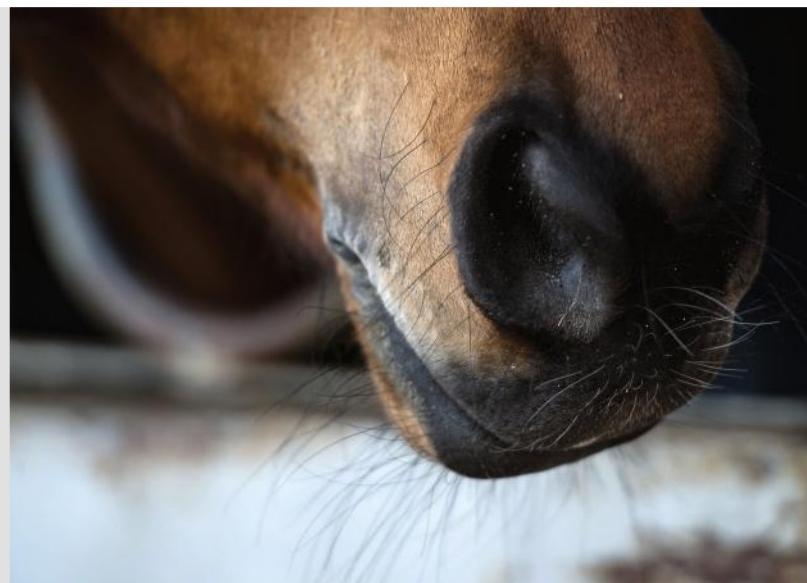
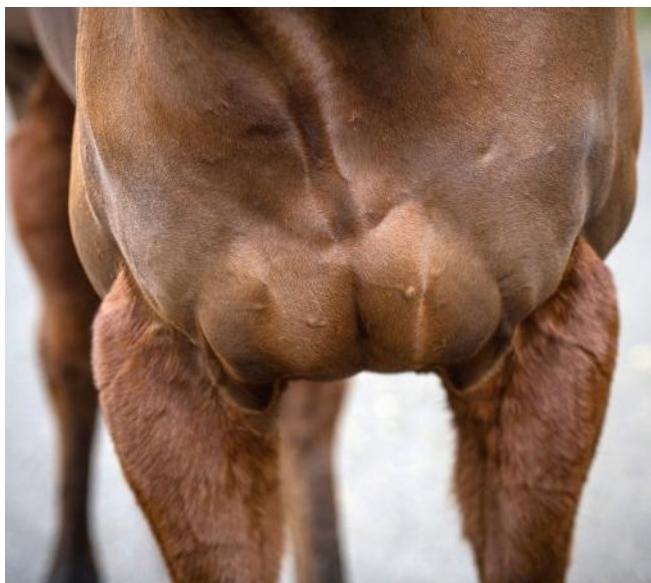
How to get there

There are regular train services to Newmarket. If you're driving, Newmarket is just off the A14 and there is ample car parking.



Go manual

With variable lighting and potential scenes that are likely to trick your camera's exposure meter, it is best to shoot in manual for the most control. If you're shooting early in the day, though, remember to check your shots on the back of the screen as the brightness level can change dramatically as the sun comes up, which can have a dramatic effect on your exposure.





© MICHAEL LAWRENCE

Anticipate the action

While at Tattersalls, Michael had been observing this fairly highly strung horse outside before entering the auction ring. Guessing it might rear up, he followed it around the outside ring until it inevitably did so, standing on its back legs and allowing Michael to get the shot – something he could have easily missed had he not spent time observing the scene in front of him.

Top tips

- Wear dark clothing where possible, as bright clothing can spook the horses
- If you're shooting with other people, try to find your own space as groups of people can unsettle the horses

Would you like to take part?

EVERY month we invite three to six AP readers to join one of our experts on a free day's assignment. Our *Masterclass* workshops cover a variety of genres, including street photography, landscapes, documentary, portraiture, wildlife, studio-based lighting and still life. For full details on how to take part, visit www.amateurphotographer.co.uk/masterclass.

If you'd like to experience shooting racehorses at Newmarket, you can attend the venue with the Nikon School on 15 April. To find out more, visit www.nikon.co.uk/training, where you'll find all the information you need on a host of courses and masterclasses on offer.

Details

As Guy's set of three images illustrates here, it pays to look for details that can otherwise get overlooked. Train your eye to see interesting elements and shapes that tell the viewer a little something about the power and majesty of these animals.



© GUY WILLIAMS



Water buffalo
wade among
mineral deposits
along the shores
of a crater lake in
Queen Elizabeth
National Park,
Uganda

Man on a mission

Wildlife and nature photographer **Joel Sartore** talks to **Jade Lord** about his passion for documenting the conservation issues that face our planet today, and his plan to photograph every captive species on the planet



 **MANY** photographers choose to photograph nature and wildlife, and, on the face of it, Joel Sartore appears to be just another member of that group. However, take a closer look at his images and you will discover that Joel offers something different to his peers because a 'simple wildlife photographer' he is not.

A contributor to *National Geographic* magazine for 20 years, Joel's photographs are driven by an overwhelming desire to 'document endangered species and landscapes in order to show a world worth saving', rather than a desire to simply reflect the beauty or savagery of nature, an arguably more common mission in this field of photography. It is a guiding principle that seems to have worked, as Joel has risen to the top of his field and his images frequently make people sit up and pay attention to the issues he is highlighting.

'It's not just about taking a picture of the butterfly on the flower, or a bulldozer coming towards an animal's habitat, and leaving it at that,' explains Joel. 'I want to pull people away from the everyday and get them to learn about these issues. The role of my photographs is to get people to realise that there is a problem, get them to care enough about these issues and get them to act. That action can come in many ways: it

can be as simple as becoming a member of the National Geographic Society, or it can be as complicated as someone wanting to give a great deal of money to an environmental cause. Alternatively, it can be anything in between. The first step to fixing any problem is making people aware of it.'

STORYTELLING

Joel's mission began during his early assignments for *National Geographic*, when he was a young photographer learning the ropes. He was shocked to see the impact humans are having on the environment and, in the years since, the magazine has provided him with a platform to explore this, sharing his photo stories and raising awareness of the conservation issues that the world faces. It's quite a responsibility and Joel has built up the skills to tell a story with his lens that ensures he does his subjects justice.

'As photojournalists, we are expected to tell the story well, and tell that story as best we can,' says Joel.

First, however, he has to find the subjects on which he can focus. Joel generates some of his own story ideas, but more often than not the photo editors at *National Geographic* assign a story to him. Wherever the idea comes from, though, he says enormous



Above: From the project Koala Rescue, a male koala awaits a checkup and relocation to another site. The animal's current residence, in Joyner, Queensland, Australia, is a busy neighbourhood, increasing the likelihood that it will be hit by a car

amounts of research and preparation are required, and it is this initial stage that is vital in his quest to photograph his subjects to the best of his ability.

'I tend to spend a day researching for every day I am out on the field,' reveals Joel. 'I speak to experts who know the subject I'm working with, such as scientists, as well as people who have worked with that area or subject before. I'll also speak to people who live in the areas I'll be in. The photo coordinators at *National Geographic* also help me greatly when it comes to the admin side of things, such as arranging visas, finding phone numbers and doing the several other tasks that come with putting a story together.'

All this research means that Joel is able to reflect the true nature of what he is photographing, to know where it is, the plight being faced and the message that needs to be conveyed.

Fulfilling his mission usually takes 8-14 weeks, but this is a marked reduction on the length of time previously afforded to him when he first started out.

'Way back, we used to have up to a year on assignment,' reveals Joel. 'Now we have better communication with things like satellite phones, so that part of the job is a lot easier – it makes you more efficient at how you cover things logically. And sometimes a year is just too much. I've done stories in three weeks and that has been plenty long enough.'

No matter how long or short the assignment, such is Joel's field of work



Left: From the project Photo Ark, a giant panda (*Ailuropoda melanoleuca*) at Zoo Atlanta, Georgia, USA



that no project is without its risks.

'There have been many times when I've found myself in car and truck crashes when on assignment,' reveals Joel. 'I've also been charged at by musk oxen and grizzly bears, and either one of them could have easily killed me. Such is the unpredictability of photographing wild animals. There's also a plethora of diseases that you can easily pick up when travelling, such as malaria, yellow fever and typhoid. I have also been infected with a flesh-eating parasite after an assignment in Madidi, Bolivia – there are numerous dangers posed to a *National Geographic* photographer.'

EQUIPMENT

Considering this list of dangers, it is understandable that Joel takes few chances with his equipment – a failure to capture the subject you are risking your life for would be unfortunate, to say the least. Each of Joel's assignments requires an extensive checklist of equipment to get the job done.

'I always carry multiples of everything, so that includes more than one camera body, more than one lens and more than one battery. It makes for a lot of extra baggage, but better than than a missed opportunity,' explains Joel. 'When travelling by plane, I take the minimum I need in carry-on baggage so I can hit the ground and start shooting should my baggage be delayed or lost.'

Included in his kit bag are Nikon D3 and D700 camera bodies, myriad Nikon lenses that span a wide focal range

from 14mm wideangles right through to 600mm telephotos, as well as Speedlights, extension tubes, reflectors and a tripod. Yet however complex the set-up, this does not mean he is averse to capturing a spontaneous moment and for that he always ensures he has a camera in hand.

Below: A polar bear feeds on the jaws of a bowhead whale on the coast of the Arctic National Wildlife Refuge, Alaska, USA

'Sometimes you can be waiting days for the right image, in the most uncomfortable of situations – cramped between trees or trying not to fall off a rock, for example – and you try many times to get the shot you have in your head,' says Joel. 'Other times the picture can present itself right outside your car window, so I'm always prepared for such moments.'

SUBJECT MATTER

Even in those unexpected moments, Joel is careful to adhere to his three essential components that make a great photograph: good light; a background that 'would just kill ya'; and interesting subject matter. The latter is of particular importance. As Joel says: 'If you don't have an interesting subject, you're wasting your time.'

Yet combining these three things into one image is notoriously hard. Thanks to his assignments with *National Geographic*, he usually has the freedom to tell a story through the use of multiple images that can ease the burden. Yet he still favours the impact that a message conferred in a single image can bring.

'To tell a story in a single image is the hardest thing to do,' explains Joel. 'But it is possible. You just need the right image of the right subject at the right time. And if you get it right, the results can be extremely powerful as it can change how society views things and how people view a subject. You only need to look at images of the Vietnam War to realise that single images stand out and are remembered. A single image can force people to act and care.'

CONSERVATION

This last statement is something that rings true in Joel's latest series of work – one that takes him out of his





From the project **The Vanishing: Amphibian Extinction**. In King's Canyon National Park, California, chytrid fungus has killed many of the amphibians



SHEEP DUSTING

JOEL says this image was shot as part of a story about his home state of Nebraska. 'I was trying to find something interesting for the story and this image made the cut,' he says.

'All is not what it seems here, as this is actually taken at a sporting goods store in a mall in Sidney, Nebraska. They have this huge artificial mountain with a bunch of stuffed taxidermy sheep on it, with the whole thing is lit by this large skylight over the top of the mountain, which is out of frame.'

'I had seen that mountain many times when I was shopping in this mall, so I called the manager and said, 'What kind of maintenance do you do? Do you dust the sheep?' He said yes, they do, so I made sure I was there at the next "dusting". It was an easy picture to take. I thought the whole scenario was funny and I liked it. I just had to be in the right place at the right time. This is an example of where research really pays off.'

natural habitat of the field and into the relative safety of captivity.

Called the Photo Ark, his project is born out of his desperation 'to halt, or at least slow, the loss of global biodiversity'. It has taken Joel around the world on a mission to capture every single captive species on the planet, which amounts to a staggering 10,000. Eight years in and he is a third of the way through, having so far amassed an archive of almost 3,300 studio portraits.

'This project is my attempt to get the public to look species in the eye and get people to act to save them while they are still alive,' explains Joel. 'We stand to lose half of all species by the turn of the next century – that's huge in terms of its consequences to humanity, so this project is incredibly important.'

Working with animals in captivity is in direct contrast to Joel's work out on the field, and he says photographing captive animals makes for an easier set-up, as there is greater control over the animals, lighting and background. The background has particular significance. 'The black and white backgrounds are a great equaliser,' explains Joel. We either paint the wall, bring in rolls of paper or use cloth. We then set up a Dynalite MK8-1222 kit with several different-sized Photoflex LiteDomes. Every animal is then composed within

the frame to take up the same amount of space, so a mouse is no less important or magnificent than a grizzly bear. I then wait for the animal to give the camera an engaging glance: I want people to look at that animal in the eye and want to learn about why that animal is in trouble.'

Joel's skill at capturing the expressions of animals, sometimes with an added hint of humour, is particularly showcased in this project, but it is an ability that runs across his vast amount of work. It is a skill that comes from experience, rather than anything that can be taught, and one that will no doubt continue to develop as Joel continues with the Photo Ark project, which has many years left to run.

'It's a race to get these species photographed before they are extinct,' he explains.

Joel is currently devoting all his efforts to the Photo Ark project, such is his desire to educate people about its subject. And while the skill of photography is integral to his message, for Joel it is the message above all else that is crucial in this, as well as everything else he has done.

'It's my job to educate people and get them to care, so I hope to shine a light on things that are happening, whether they are good or bad,' he says. 'At the end of the day, awareness of the problem is the first step towards a solution.' **AP**

To see more of Joel's images, visit his website at www.joelsartore.com

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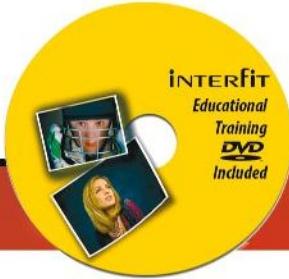
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Martin Vincent Gloucestershire

Martin, 63, has been a keen photography enthusiast since the 1970s and has collected cameras from large-format models to the latest compact system cameras. His favourite photographic subject is landscape. 'I love the ability to capture the light and create an image that was of the moment,' he says. To see more of Martin's photography, visit his website at www2.clikpic.com/martinatdreyhouse.

Standing stones: night

1 Martin used a torch to light the stones during the exposure
Nikon D800E, 14-24mm, 30secs at f/4, ISO 6400, tripod, cable release, torch

Turner's View

2 Martin was attempting to capture the feel of Turner's painting of Dunstanburgh Castle in Northumberland
Nikon D800E, 24-70mm, 1/5sec at f/16, ISO 100, polariser, ND filter, tripod, cable release

Holy Island and boat

3 Martin has captured the dawn light beautifully in this colourful HDR image
Canon EOS 5D Mark III, 24-70mm, 1/8sec at f/22, ISO 100, tripod, cable release

Standing stones: twilight

4 This shot is another example of subtle light painting
Canon EOS 5D Mark III, 17-40mm, 83.4secs at f/16, ISO 200, tripod, cable release, torch



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3



4



1

Vincent Gesser Surrey

Vincent began studying photography at a very early age and became technically proficient. However, he realised that learning to see with a photographer's eye would require more than he could learn from books. 'The journey to becoming a real photographer started at that stage,' he says. His main passions are nature and wildlife, and spending time photographing wild animals allows him to be creative. To see more of Vincent's wildlife images, find his website at www.gesser-images.com.

Elephant

1 The uniform background and balanced composition make for a fantastic graphic image
Canon EOS-1D X, 500mm,
1/200sec at f/8, ISO 200

Hippopotame

2 Vincent lay flat on the riverbank for this image, resting his lens on a beanbag
Canon EOS-1D X, 500mm,
1/200sec at f/5.6, ISO 800, beanbag

3





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CHOICE**

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Among Vincent's stunning wildlife images, this shot of a young gorilla really caught my eye. The tight crop and shallow depth of field work well, but it's the lovely eye contact that really makes this shot stand out – *Phil Hall, technique/features editor*

Gorille de montagne

3 The bokeh and the foliage frame the young gorilla's eyes in this sensitive portrait
Canon EOS 5D Mark III, 300mm, 1/400sec at f/3.5, ISO 400

Lion et topi

4 Although the mane of the lion is spectacularly photogenic, it's the predatory eyes that hold your attention
Canon EOS-1Ds Mark II, 500mm, 1/800sec at f/7.1, ISO 200, beanbag



1



2



3

Mina Ahmed Greater Manchester

Despite having only started to take photography seriously in 2010, thanks to a small nudge from her friend and tutor Paul Butcher, Mina has made great strides. She has completed diploma-level courses in photography, won awards and organised exhibitions in Manchester. She loves how photography gives her expressive freedom. 'Through my images I am able to present my version of a familiar scene as I see it,' she says. Mina enjoys using vibrant colour in her images, and likes to create pictures with a strong ethereal quality. She especially likes how abstract photography allows her to defy conventions of genre.

Tatton Park flowers... 1

1 Mina took this image at Tatton Park flower gardens in Cheshire for her project on abstract landscapes
Canon EOS 500D, 17-55mm, 3.2secs at f/9, ISO 100, flash, ND filters

Helsby, Cheshire

2 This image was inspired, surprisingly, by a field of yellow oilseed rape, which Mina spotted while on a motorway
Canon EOS 500D, 17-55mm, 1.6secs at f/22, ISO 100, ND filters

Tatton Park flowers... 2

3 The sweeping, painterly effect of this image, taken for her project on abstract landscapes, works really well
Canon EOS 500D, 17-55mm, 4secs at f/10, ISO 100, ND filters

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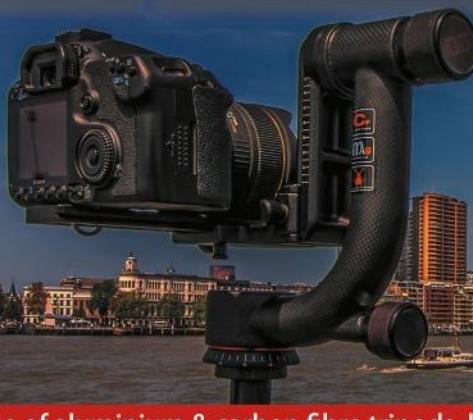


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The big country

This year sees the launch of the US version of Landscape Photographer of the Year. **Charlie Waite** takes a look at what the country's vast vistas have to offer

WITH all the will in the world, there is no landscape photographer, even one born and bred in the USA and continually photographing in this remarkable country, who could possibly manage to capture all the vast landscapes that America has to offer. Yes, all the national parks could be covered, but not in their entirety. There are many meccas for landscape photographs, with Yosemite National Park probably at the front of the queue. Other notable locations include Bryce and Zion Canyon National Parks, Arizona, and the slot canyons, Montana, and the Wild West towns, Yellowstone National Park, the Tetons in Wyoming and the Canyonlands National Park in Utah. There are 59 designated National Parks in the USA, so it's little wonder that the landscape of the USA has for many years beckoned the ever-eager photographer to explore and wonder at the amazing variety on offer.

The great Ansel Adams, with his marvellous images of Yosemite National Park, provided us with photographs that transformed geographic reality into transcendent emotional experience.

In the USA, the landscape photographer is faced more than ever with the challenge of conveying depth, dimension, content and atmosphere into a two-dimensional image. The 'big country' challenges landscape photographers perhaps more than any other. I knew of one very enthusiastic

photographer who accompanied me on a small Light & Land tour to Andalucia in Spain some 15 years ago. We drove to a mountain range that, on the morning of our visit, was looking better than I had ever seen it. The mountains looked beautiful in every respect, with perfect lighting, defined and clear recession, and every peak expressing itself perfectly in a visual sense. The photographers in the group were in a state of photographic ecstasy and took themselves off to investigate the vantage points they each favoured. Yet my friend stood there, looking at this glorious landscape with a look of total bewilderment.

'Charlie,' he said. 'How can I get this vast landscape crammed into my 36x24mm rectangle and still get it to work.'

I realised that he found the whole scene far too cumbersome and unwieldy.

'I can't cope with it,' he continued. 'So if it is OK with you, I'll go and photograph that dandelion on the side of the lane.'

'Of course,' I said, as he quietly left the remainder of the group to seek out his dandelion on the lane.

A few days later, as our small group was going through our image-review session, my friend came quietly up to me and showed me his image of the dandelion. It was utterly and completely beautiful. He had clearly approached it as a macro subject and had lain on his back to be in the right position for rays of sunlight to just 'flick' the edges of

**U.S.A. LANDSCAPE
PHOTOGRAPHER
OF THE YEAR**
2014

**Below: 'Amish,
Pennsylvania, USA'**

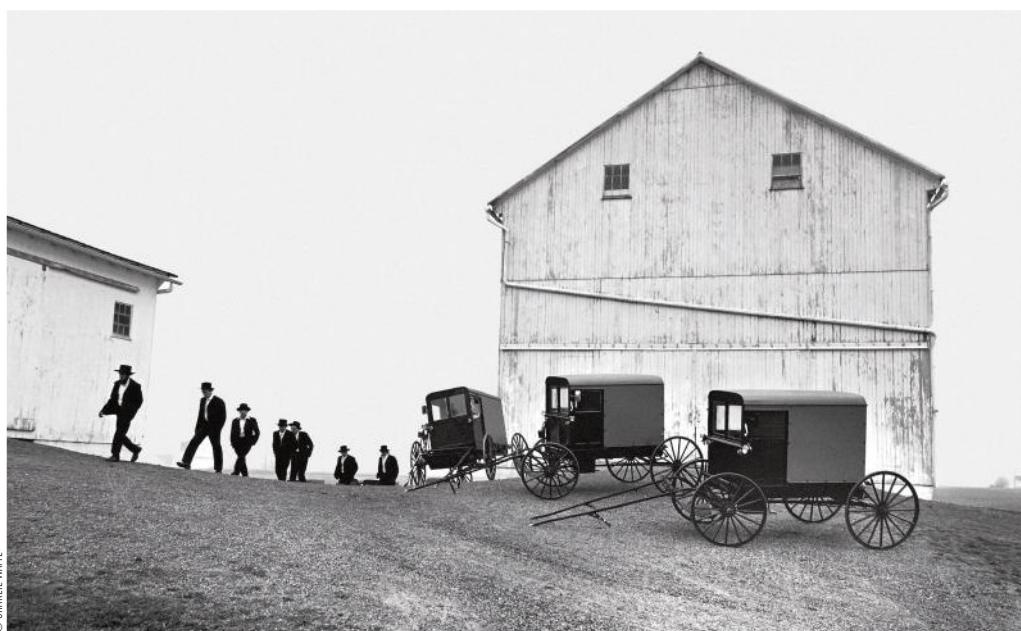


each of the petals of the dandelion. It really was something of a masterpiece.

That day, I learned that the big landscape can indeed be threatening, even with a 10x8in camera. It can, for some, seem daunting to grapple with, despite the apparent relationships of highlight and shadow, which are often pivotal and conducive to making sense of a landscape.

I remember finding myself at Badwater Lake in Death Valley, California, where the fascinating patterns on the arid ground desperately needed a sky with interest in order to create depth, mood and a relationship between the two. Anticipation, discovery and chance are all words that apply to landscape photography, but amusingly the word many of us care to adopt is serendipity. Death Valley has a reputation for too many monotonous blue skies, with little of the high cirrus cloud that many landscape photographers crave.

The sky at my pre-dawn departure seemed to be clear, full of stars and not



© CHARLIE WAITE



© CHARLIE WAITE

a hint of cloud. Yet as the sun rose, the most beautiful orchestration of cirrus cloud began to take shape and at this point my heart started to race in happy anticipation that this ravishing sky would not evaporate before I arrived at my location. Good fortune smiled upon me, and the glorious sky that I had watched develop performed in a twisting, curling way just as I had wished. Without that bit of luck, would I have found Death Valley all too overwhelming?

To those who love the landscape and the USA, the USA Landscape Photographer of the Year competition will offer an opportunity to discover the huge variety of landscapes – from urban and rural to deserts and mountains – along with perhaps some local intimate scenes that photographers can respond to as much as the epic vistas. I can't wait to see the work of so many photographers, all with their different interpretations and approaches, being submitted to this competition. **AP**

'Washington State III, USA'

HOW TO ENTER USA LPOTY

CHARLIE Waite has launched a new international photography competition that puts the spotlight on talented photographers from all over the world, celebrates the rural and urban landscape of the USA, and rewards photographic talent with a significant prize fund.

USA Landscape Photographer of the Year offers more than \$10,000-worth of prizes, including \$5,000 cash to the USA Landscape Photographer of the Year overall winner, \$1,000 cash to the Young (under 21) USA Landscape Photographer of the Year winner and cash prizes of \$500 to the four category winners.

Entries are open to photographers from anywhere in the world with images

made in the USA during the past five years. Entries close on 17 April, 2014.

The panel of judges includes Art Wolfe, David Muench, Christopher Burkett, Jim Patterson, Tim Fitzharris, Marc Muench, Marc Adamus and Charlie Waite, among others.

The title awards will be judged on the best portfolio of three images and there are also five single-image category winners for Black & White, Classic View, Landscape on the Move, Urban Landscape and My USA categories.

The competition has the partnership support of Discover America, USA's national tourist board. Visit www.usandscapephotographeroftheyear.com for more details.



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Appraisal



Expert advice, help and tips from Chris Gatcum

Granddaughter Adrian Johnson

Fujifilm X20, 41mm, 1/45sec at f/2.2, ISO 3200

TAKING 'natural' photographs of young children is rarely easy, so I have to take my hat off to Adrian for capturing this lovely natural-looking candid portrait. Everything about it is 'right'. The exposure is perfectly set for the girl's face, and camera shake has been ably avoided. An aperture of f/2.2 and a shutter speed of 1/45sec suggest Adrian was working at the limit in terms of getting a sharp result while handholding his camera, so I'll certainly excuse the slightly noisy result delivered by the high ISO setting. Yes, it limits the maximum print size, but it's far better to have a sharp and noisy image than one that is noise-free yet blurred beyond recognition.

Where the high ISO setting has had a more positive effect is in softening the already muted colours. Noise naturally lowers contrast and desaturates colour, and the ISO 3200 setting has

really worked in Adrian's favour. I especially like how the browns and greys of the background echo the girl's hair and clothing, together forming a neutral coloured frame for her face: nothing in the background draws our eye away from the subject.

The 'pose' is near perfect, too. I'm glad that Adrian has not attempted to get his subject's eyeline straight. By keeping her head tilted, a 'dynamic diagonal' is introduced into the shot. While it might not be especially aggressive or obvious, it makes for a far more appealing image; we can see this if we compare a straightened (and necessarily cropped) version of the photograph to the tilted (and similarly cropped) original. It's the same shot, but the titled version is far more 'exciting', simply because of that diagonal line.

This is unreservedly my picture of the week.

Original



PICTURE
OF THE
WEEK

Straightened



Original



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Triangles

Chris Frankland

Pentax MX, 28-70mm, Kodak BW400CN film, ISO 200

CHRIS tells me that he 'loves triangles in a composition', and I'm certainly not going to disagree with him. As demonstrated in this week's picture of the week (see page 43), diagonal lines add dynamism to a composition. By extension, triangles (which must contain at least one diagonal line) also play an active part in a photograph and can effectively direct and draw attention around the frame, much like arrows pointing the way.

However, to be most effective, a triangle, just like a directional arrow, has to point at *something*, otherwise it takes the viewer's eye on a visual journey to nowhere. And that, unfortunately, is what is happening here. Chris has got a fantastic black triangle leading us in from the left, which is augmented by the two light rails. These aggressive pointers take us quickly across the frame from left to right (aided by the path, which by its very nature also suggests 'a journey'). However, when we get to our destination – the bottom-right corner – there's simply nothing there to hold our attention. The result is that our eye continues its journey and leaves the frame.

While we can't always create interest where we need it, this doesn't mean we



can't control how the viewer experiences an image. In this instance, the viewer's gaze is taken quickly across the frame by the strong leading lines, but gravity also plays its part. It may sound strange, but our eye – like our body – travels more quickly downhill than uphill. If Chris flipped this image he would immediately give us a slower uphill journey; and as our eye moves less quickly it allows us to take in more of the image.

Moreover, flipping the image means that

the triangle that guides our eye across the frame changes as well. The lower black triangle is no longer as dominant, and an upper triangle created by the dark areas behind the boats becomes the driving force for our eye. Consequently, our visual journey now takes us slowly across the boats, rather than rapidly down the path, with the net result that we 'see' more of the picture. In this instance, flipping the image proves to be a simple, yet highly effective visual trick.

Triangles can effectively direct and draw attention around the frame, much like arrows pointing the way

Agapanthus

Jill Lucas

Canon EOS 100D,
18-55mm, 1/180sec
at f/5.6, ISO 100



WHEN we think of flowers, words such as 'soft', 'delicate' and 'subtle' spring to mind, and we would typically use a stylistic treatment, such as diffused lighting, pastel colours and possibly even a soft-focus filter, that reflects these qualities of the subject.

However, it doesn't always have to be that way, which is why this image from Jill is so refreshing: it breaks with convention to present us with a less expected interpretation of a delicate subject. For a start, the histogram reveals that the highlights and shadows

are both clipped, although in this instance that really doesn't matter. The stark black and white areas make what colour there is all the more intense, to the point that even the fringing around some of the brightest petals doesn't look out of place.

Nor does the composition play by the rules. Rather than have the flower head centred or aligned to any of the 'mainstream' compositional guides, Jill has shuffled it towards the lower-right

corner of the frame, leaving a sizeable black space on the left. It's almost as if her subject (or camera) got knocked out of position before she took the shot, and yet it works brilliantly – the large expanse of black is necessary to balance the smaller, but brighter, white of the flowers. This dead space is also the ideal location for desktop icons on a computer: whether by accident or intent, Jill's shot would make for a perfectly stunning desktop image.

108 pages of ideas to inspire your photography this spring

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Sekonic L-478DR LiteMaster Pro

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Sekonic's LiteMaster Pro is a digital lightmeter with a difference, as it features a colour touchscreen that allows you to scroll through the menus, adjust settings and take readings for continuous and flash lighting through the whole range of still and moving image capture. Profile settings specific to your camera can be fine-tuned using Sekonic's Data Transfer Software, or the data can be entered manually. Compatibility with PocketWizard technology is built in, allowing you to control and trigger your flash devices

from the meter.

The feel and layout of the meter's controls are very similar to other Sekonic models over the past few decades, but the added features lift it to stratospheric levels of sophistication. The build quality is excellent, with tight-fitting rubber dust covers over the sync and USB sockets, and a very neat telescopic diffuser dome fitted to the rotating measuring sensor. This meter provides many possibilities and options, and a long, calm reading of the manual is essential to get the best from it.



Gossen Digipro F2

£230

www.intro2020.com

Gossen is a name synonymous with high-quality light measurement and the Digipro F2 is no exception, with a large display and a simple interface that can be operated straight out of the box with barely a glance at the instructions. Measuring flash and continuous light in all situations from studio to location and filming, it covers incident and reflected readings.

The Digipro F2 is beautifully designed with all controls under the thumb on the front panel and the flash sync socket on the side. The sensor head swivels up and over in two click settings, and it feels as though it will always perform when needed. Covering a wide measuring range with exceptional accuracy, this lightmeter covers exposure times from 1/8000sec-60mins, and flash sync speeds up to 1/1000sec.



Kenko KFM-1100 Auto Digi Meter

Around £280 www.intro2020.com

As a Minolta Auto Meter graced my belt for many years, I was delighted to discover that Kenko is now manufacturing the Minolta meter range while incorporating a series of improvements. The KFM-1100 looks similar to my old meter, and is the base model of the series. It measures incident and reflected ambient light, as well as flash output, thanks to a removable invercone.

The simple layout of the controls and the clearly marked buttons, along with a large, easy-to-read LCD display, make the KFM-1100 easy to use. The display shows the aperture readout in 1/10-stop increments, and ambient light sensitivity is sufficient for a shutter speed range from 30min-1/8000sec.

I particularly like the 'Analyze' function, which calculates the exposure ratio of ambient light to flash in a mixed-light setting, and when fill-in is needed to augment natural light.



Polaris Flash Meter

Around £148

www.intro2020.com

The Polaris is a compact flash and ambient lightmeter that is exceptionally well made and versatile for its price. On powering up, there is a useful battery-check scale and automatic power shutdown after 5mins, while a memory feature retains all the settings when the meter is turned off or the battery changed. I was impressed by the multi-flash feature, which calculates how many times to fire your flash to achieve the exposure at your required aperture setting. Although it does not have the largest LCD

display among the models tested here, it is certainly easy to read, even at arm's length, and shows both shutter speed and f-stop in 1/10-stop increments.

While it isn't possible to twist the invercone to face the light source, the readings are accurate and consistent, and just a simple slide switch changes the device between incident and reflective metering. The Polaris is excellent if you are using studio lights for the first time and you want to ensure correct exposure.

LightMeter Free

Free (Android devices only)
play.google.com/store/apps

This free app, from David Quiles, turns your Android smartphone into a surprisingly accurate ambient lightmeter. The interface has a wonderfully classic look to it, just like a lightmeter that you might pick up at a collector's fair. How well the app works depends a lot on how good the mobile device itself is, and the phone must be able to save Exif data. Reflected light readings can be taken if the smartphone has a camera, with spot measurements possible if the phone has a zoom lens. We compared a reading against one taken on an Olympus OM-D E-M10 and the result was spot on. An ad-free version is available from the same developer for £1.65



Sekonic L-308S Flashmate

Around £140
www.sekonic.com

With the exception of the LightMeter Free smartphone app, this is the most compact meter tested here. It sits well in the small open-topped belt pouch that is included, and while it is genuinely pocket-sized it is not fiddly to use. I found the accuracy in repeated tests exceptionally good and it matched the most expensive meters here. The built-in lumisphere (invercone) does not rotate, but the switch to change from incident to reflected reading is located easily under the thumb. A lumidisk diffuser is included for contrast and brightness measurements. The LCD screen is small compared to other meters, but is an improvement over previous incarnations. The build quality is good for an entry-level model and should survive regular use with a reasonable amount of care.

FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D4S

We take a first look at Nikon's new FX-format flagship, with faster performance and enhanced autofocus.

AP 15 March

Fujifilm X-T1

Marking an entirely new line of Fujifilm's X series, we test the 16.3-million-pixel, retro-styled X-T1.

AP 15 March

Olympus OM-D E-M10

More affordable than its two E-M siblings, we test the latest four thirds model from Olympus.

AP 22 March

Panasonic Lumix DMC-TZ60

We find out whether the TZ60 with 30x optical zoom is one of the best travel compact cameras on the market today.

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TESTBENCH: SIX OF THE BEST

Six of the best hard cases that are ideal for travelling photographers on test.

AP 22 March

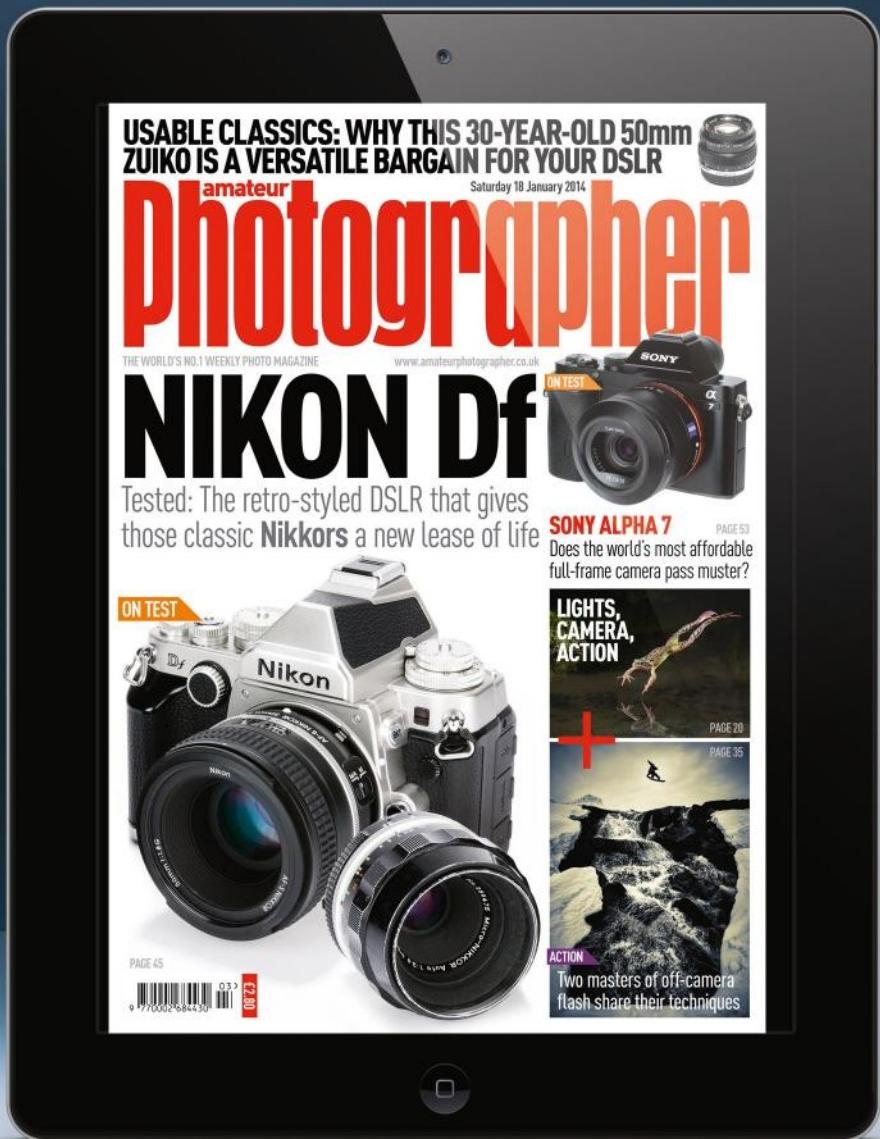
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Nikon D3300

Don't be fooled by the entry-level status of the **Nikon D3300**. With a 24.2-million-pixel sensor and no anti-aliasing filter, the diminutive DSLR has ideas far above its station. **Richard Sibley** finds out just how good this £500 DSLR really is



Richard Sibley
Technical editor

IT CAN be hard for enthusiast photographers to get excited about entry-level DSLRs. With slower shooting rates and smaller arrays of AF points, these cameras are often perceived as rather anaemic compared to their 'gutsier', more advanced counterparts. As a consequence, they tend to be disregarded as serious tools. But that's a shame: let's not forget that the technology we now find in entry-level cameras was, just a few years ago, the preserve of the professional DSLR.

One example of this is the four-year-old

Nikon D3S. On its release, professionals fawned over its 24.5-million-pixel sensor, yet sensors of this resolution are now commonplace, even in entry-level models. The latest Nikon D3300 is one such camera.

Although the D3300 may appear to house the same 24.2-million-pixel sensor as its predecessor, the D3200, there is one very significant difference – this time around, there is no anti-aliasing (low-pass) filter, which should maximise the detail that can be captured. With the right lens, in the right light, and in the hands of the right photographer, it is entirely reasonable to expect images produced by this entry-level DSLR to match those of an apparently more advanced camera. With this in mind, the D3300 suddenly looks a far more attractive proposition – and much more than a camera for new photographers only.

AT A GLANCE

- 24.2-million-pixel, APS-C-sized CMOS sensor
- ISO 100-12,800 (expandable to ISO 25,600)
- Expeed 4 image-processing engine
- 11-point AF system
- Street price around £499.99 body only or £599 with 18-55mm lens

FEATURES

With no anti-aliasing filter in front of the Nikon D3300's 24.2-million-pixel, DX-format CMOS sensor, we can expect it to preserve the maximum image resolution and sharpness that is afforded to the sensor. While it is the sensor that will, of course, grab many of the headlines, the D3300 has been improved in other ways. The key upgrade is the use of Nikon's new Expeed 4 image processing engine. It is this engine that, when paired with the sensor, enables a 1EV increase in sensitivity range compared to the D3200. The D3300 can shoot at an impressive extended setting of ISO 25,600. Both JPEG images and 12-bit raw files can be captured, and saved to SD, SDHC or SDXC memory cards.

The faster processor also increases the shooting rate of the D3300 to 5fps – one frame faster than both its predecessor and the Canon EOS 100D. This is extremely impressive for an entry-level camera, and is more in line with the shooting rate seen on enthusiast DSLRs just a few years ago.

Other features new to the D3300 include automatic flash modes and an option for fill-in flash. The viewfinder has been improved, and

 the camera body has seen some tweaks, but more on these later.

For the most part, though, the D3300 has the same key features as the D3200. For instance, the AF system still comprises 11 points and the metering system has the same 420-pixel RGB sensor. The 3in rear screen again has a 920,000-dot resolution, and the camera requires AF-S lenses to autofocus as it does not have a built-in AF motor.

The big surprise is the absence of built-in Wi-Fi. When Nikon launched the Wi-Fi-enabled D5300, the general assumption was that this functionality would feature in all subsequent Nikon DSLRs. Instead, the D3300 must rely on the WU-1a adapter for a Wi-Fi connection. The logical conclusion is that this is to help keep the cost of the camera down, while still allowing Wi-Fi connectivity if required.

8/10



BUILD AND HANDLING

As mentioned, the dimensions of the D3300's polycarbonate body differ fractionally to those of the D3200 – but it's a matter of millimetres: the new camera is 1mm thinner, 1mm shallower and 2mm taller. It is 25g lighter, but in real terms it's all so marginal as to be virtually unnoticeable.

What does make a difference is the new kit lens Nikon has introduced to accompany the D3300 (see below). It features a collapsible design similar to that of Nikon's 1-system lenses. By collapsing the barrel of the lens in on itself, Nikon claims the new 18-55mm f/3.5-5.6G VR II kit lens is 30% smaller and 25% lighter than its predecessor. So when carrying this camera and lens combination, the reduced weight is



something you certainly do notice. As such, the D3300 may also be small enough to be tempt those who would otherwise opt for a compact system camera, especially considering the camera's high resolution.

Being an entry-level DSLR, buttons and dials are kept to a minimum on the D3300. Nikon has kept to its tried-and-tested

There is more noise in shadow areas than I would expect from an image taken at ISO 720

arrangement, with the menu and playback buttons to the left of the LCD screen where they can be easily pressed by the thumb of the left hand, and the navigational controls on the right within reach of the thumb of the right hand. It's a system that works well for quickly navigating the on-screen menus.

There are very few buttons that provide direct access to exposure and shooting settings. On the rear of the camera is one that changes the shooting rate, while on the top-plate next to the shutter button is the control for exposure compensation. On the front left of the camera (as you are using it), there is a function button that by default enables quick access to ISO sensitivity, and just above that is a single button to pop up the flash and change the flash settings.

All the other most commonly used image settings are accessed by pressing the info button on the rear of the camera. This brings up an on-screen quick menu that provides access to features such as raw and JPEG shooting, different metering and AF modes, white balance and image style – in short, everything you might want to change quickly in between shots.

For those who are just starting out with their photography, the rear display also shows graphics that represent the aperture, shutter and sensitivity. The two latter graphics rotate like a dial, helping to relate the settings to those of a more traditional film camera, whereas the aperture graphic actually changes the size of the displayed aperture. This is really useful for quickly communicating to beginners the effect that changing the aperture setting has on the aperture itself.

In addition, the '?' button can be held down when on any of the settings to bring up a brief explanation of what that feature

FEATURES IN USE

AF-S DX NIKKOR 18-55MM F/3.5-5.6G VR II KIT LENS

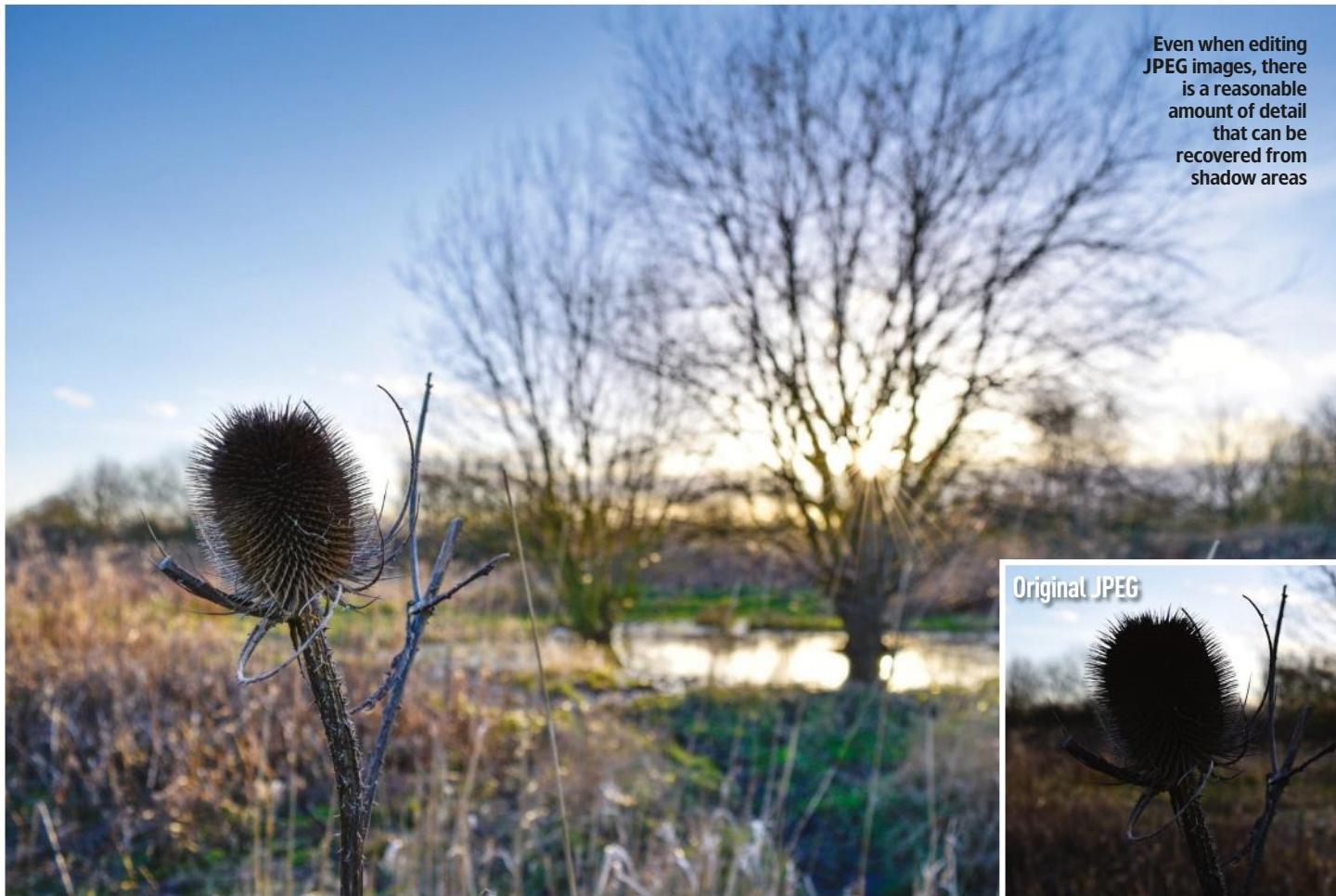
AS STATED in *Build and handling* (above), Nikon has released a new retractable kit lens to partner the D3300. The AF-S DX Nikkor 18-55mm f/3.5-5.6G VR II lens consists of 11 elements in eight groups, including one aspherical lens element, and has a minimum focus distance of 28cm in AF mode, or 25cm when manually focusing. It has seven rounded aperture blades, and a minimum aperture of f/22-36.

The centre sharpness of the lens is surprisingly good, being on a par with the Sigma 105mm f/2.8 Macro lens that we

use to photograph our resolution chart. At the edges there is some drop-off in sharpness, although it is acceptable and certainly not as bad as many of the kit lenses we have seen in the past. There are some signs of purple fringing in high-contrast edges towards the corners of the image, although it is reduced in JPEG images. It is also easily reduced in raw files.

Despite clearly being built to a price point, the lens also includes Vibration Reduction image stabilisation. Overall, it is a good kit lens for those just starting out.





does. It is another useful educational feature for those who are still learning about photography, and it is like having a basic instruction manual built into the camera.

8/10

AUTOFOCUS

Nikon has again used its Multi-CAM 1000 11-point autofocus system in the D3300, which was seen previously in both the D3100 and D3200. It features quite a small number of points compared to more advanced cameras. Each is spread out from around the centre of the frame, and goes just beyond the imaginary line where the rule of thirds intersections would be.

Generally, the positioning of the AF points is fine and most of the time I found that the subject of my scene was positioned under one of the AF points. On the odd occasions when I wanted my point of focus to be closer to the edge of the frame, it was usually when I was shooting a landscape scene and wished to have more of the foreground in focus. On these occasions the 'focus and reframe' technique works well, or I simply focused manually.

One word of warning: the new kit lens is not particularly great if you want to manually focus. The focusing ring is very small and light to the touch, which can make precision difficult. This is obviously lens dependent, and when using other optics there was better provision for manual focusing.

The AF works very well in bright light and, while I wouldn't say it is the fastest I have ever used, it is snappy enough that most photographers will have no issue with it. In low light there was a noticeable decline in speed, with the AF hunting a little more before finding the correct points of focus.

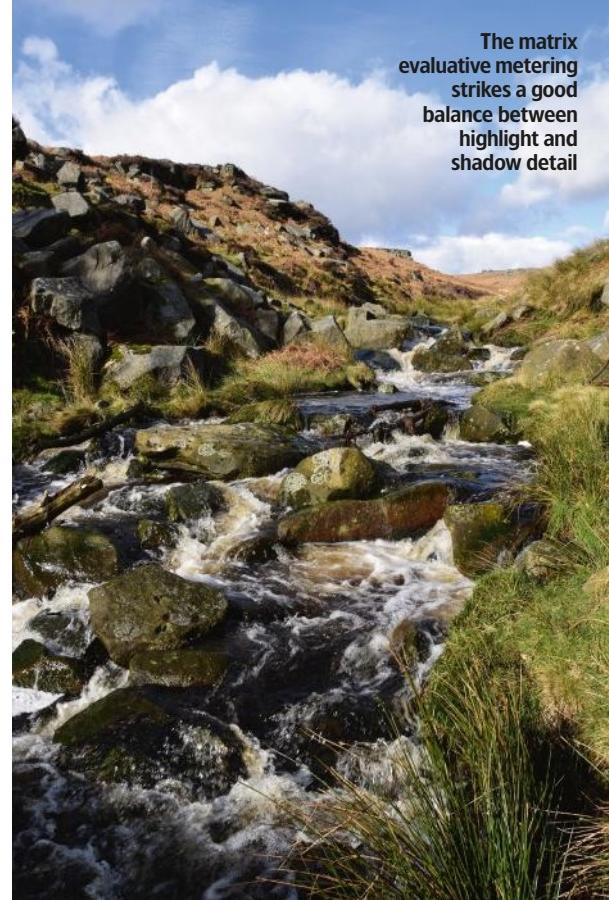
Overall, I would say that the AF system is about average for this level of camera, and while demanding photographers will require better, the autofocus on the D3300 should satisfy the needs of everyone else.

8/10

METERING

While the weather may have been quite dire over the past month or so, it did allow me to test the D3300 in a variety of conditions, and really put its metering to the test. It is a credit to the 420-pixel RGB sensor and the scene detection it employs that I found few instances where the D3300's evaluative metering system needed correcting. Whether in the bright sunny streets of London or the stormy gloom of the Peak District, the D3300 performed excellently and was quick to adapt as the conditions changed.

There were times where I would adjust the exposure compensation a little, but generally this was to help me preserve or extract more detail in either highlights or shadow areas when dealing with a high-contrast scene. Overall,



 the metering system seems to strike a good balance between the two, although it does tend to take highlights to the point of blowing out and not beyond, which in very high-contrast scenes can leave shadow areas looking a little dark. Switching the Active D-Lighting on helps to combat this by giving shadow areas a lift to produce more print-ready images.

For those trickier situations, or when precise metering is needed, centreweighted gives 75% weight to an 8mm circle in the centre of frame, while the spot option meters from around 2.5% of the frame based on the focus point.

8/10 

DYNAMIC RANGE

The D3300's dynamic range of 12.98EV at ISO 100 is good for a camera at this level, particularly given its high resolution. Even when editing JPEGs, I was able to reveal more detail in shadow areas than I was expecting, although as usual there is very little in terms of extra highlight detail that can be rescued.

Raw files are impressive, and it is possible to increase the exposure of darker areas by around 2EV, although you have to be very careful not to introduce too much noise, but there is plenty of detail in highlights to produce lovely looking skies. Once again, the dynamic range is very impressive and comparable to cameras in a much higher price bracket.

8/10 

WHITE BALANCE AND COLOUR

Any Nikon user will be familiar with the colours produced by the D3300. On the whole, the auto white balance (AWB) setting works well, and can be relied upon for most types of scene. However, it is worth switching to daylight or shade when shooting in woodland, as AWB can neutralise colours a little too much.

Of the various colour settings, the vivid mode works particularly well on the green spectrum. On an overcast day it did well to lift dull green grass, and it really brought out deep purple and amber colours in some landscape images. To get the best from the setting, my preference is to turn down the contrast just a notch to add a touch more realism without losing much colour.

In its standard setting the colours look natural and perfectly suitable for printing, or to act as a good starting point for more advanced colour editing.

8/10 

NOISE RESOLUTION AND SENSITIVITY

In good light, with images taken between ISO 100 and 400, noise is of no real concern. However, at ISO 400 there are some traces of luminance noise that start to erode a little of the detail in JPEGs. Hints of colour noise also

Facts & figures



RRP

£499.99 body only or £599.99 with

18-55mm f/3.5-5.6G VR II lens

Sensor

24.2-million-effective-pixel CMOS sensor

Output size

6000 x 4000 pixels

Focal length mag

1.5x

Lens mount

Nikon F mount (with AF contacts)

File format

NEF (raw), JPEG, raw + JPEG simultaneously

Compression

3-stage JPEG

Colour space

Adobe RGB, sRGB

Shutter type

Electronically controlled vertical-travel focal-plane shutter

Shutter speeds

30-1/4000sec in 1/3EV steps plus bulb

Max flash sync

1/200sec

ISO

ISO 100-12,800 (expandable to 25,600)

Exposure modes

Auto, program, aperture priority, shutter priority, manual, 6 scene modes, 13 special effects mode.

Metering system

3D Color Matrix metering (evaluative), centreweighted (75% in centre of frame) and spot (2.5% on focus point)

Exposure comp

±5EV in 1/3EV steps

White balance

Auto, 6 presets (with fine-tuning), plus custom setting

White balance bracket

No

Drive mode

5fps

LCD

3in LCD with 921,000 dots

Viewfinder type

Pentaprism

Field of view

Approx 95%

Dioptr adjustment

-1.7 to +0.5 dioptre, 18mm eye point

Focusing modes

Manual, single-shot AF, automatic AF, continuous AF, predictive-tracking AF

AF points

Nikon Multi-CAM 1000 AF, 11 focus points (1 cross-type), individually selectable AF points

DoF preview

No

Built-in flash

Yes - GN 13m @ ISO 100

Video

1920 x 1080 pixels (at 60p, 30p, 25p or 24p), 1280 x 720 pixels (at 60 or 50p), 640 x 424 pixels (at 30 or 25p), MOV files with MPEG-4 AVC/H.264 compression

External mic

SD and UHS-I compliant SDHC/SDXC

Memory card

Rechargeable Li-Ion EN-EL14a battery

Power

USB 2.0 Hi-Speed

Connectivity

460g approx, including battery or card/s

Weight

124 x 98 x 75.5mm

Dimensions

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 lens set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

JPEG ISO 100



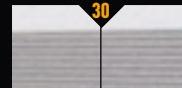
RAW ISO 100



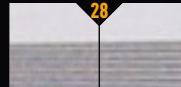
JPEG ISO 400



RAW ISO 400



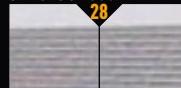
JPEG ISO 800



RAW ISO 800



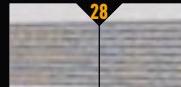
JPEG ISO 1600



RAW ISO 1600



JPEG ISO 3200



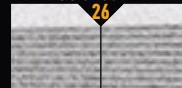
RAW ISO 3200



JPEG ISO 6400



RAW ISO 6400



JPEG ISO 12,800



RAW ISO 12,800



A lot of detail can be captured at low sensitivity settings, but you have to watch for aliasing in very fine mesh textures, such as on this building site

Nikon, 380 Richmond Road, Kingston upon Thames, Surrey.
Tel: 0330 123 0932. Website: www.nikon.co.uk

FOCAL POINTS

Rangefinder mode

This option is tucked away in the camera's menu and uses the EV dial in the camera's viewfinder as a rangefinder when manually focusing. The display highlights which direction the lens needs to be turned to focus, and shows when it judges that the AF point being used achieves focus.



Camera shown actual size

GPS

As well as optional Wi-Fi connectivity, the Nikon GP-1 module can be attached to the socket at the side of the camera so that GPS data can be added to images.

Easy panorama

Another new addition to Nikon's entry-level DSLR is easy panorama, which allows a panoramic image to be created by simply moving the camera from right to left while taking images. The camera then stitches these shots together.

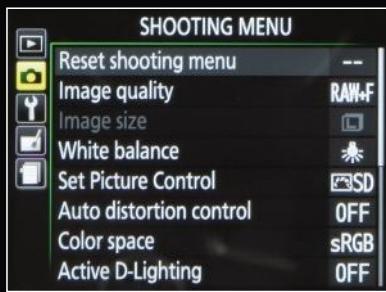
Mirror lock-up

There is no mirror lock-up shooting; it is only possible when cleaning the sensor. This is not uncommon for an entry-level DSLR, but it should be noted for those wanting to delve into macro shooting.

Live view screen



Shooting menu



Filter effects



In standard colour mode, the Nikon D3300 produces good colours



 start to become visible in shadow areas at this sensitivity. This is a little lower than you might expect, and I am surprised to see such noise at settings below ISO 800.

By ISO 800, with noise reduction turned off in-camera, there is a faint hint of colour noise even in midtones. Turning noise reduction on helps to reduce it, but also impacts on the image detail. In shadow areas, the familiar magenta and green pixels are readily seen. In good light, noise isn't too much of an issue even at ISO 800, but the chances are, if you have selected ISO 800, you don't have good lighting conditions.

By the maximum ISO 12,800, luminance noise fills the frame and almost all the fine detail you would expect to see from a 24.2-million-pixel sensor is lost. The extended ISO 25,600 setting is worse still, with even colour noise difficult to control.

Obviously, the situation is a little better if you are shooting raw files, and the colour noise is relatively straightforward to remove altogether if using the colour noise reduction sliders in Adobe Camera Raw or Lightroom. However, care must be taken when using the luminance noise reduction, as it does need to be applied at fairly low sensitivities, with care taken not to reduce detail too much.

Regarding detail resolution, the D3300 is very good and the filter-free 24.2-million-pixel sensor is able to resolve an impressive 32 between ISO 100 and 400. Even at ISO 800, around 28 is still reached on the chart when shooting JPEGs; it is only at ISO 6400 that the resolution suddenly drops to around 28. At the highest ISO 24,600 setting, the D3300 is capable of resolving up to 24, which is around what we would expect from a 12-million-pixel camera. While still very impressive, there is obviously a significant amount of chroma and luminance noise.

When editing raw files it is possible to just squeeze a little more sharpness out of the images, but the resolution remains the same as in the JPEGs – the raw files can just be processed to look a little clearer.

Generally, the D3300 performs about as well as the Nikon D5300, and even

the D7100 in terms of resolution, although it does seem to produce more noise at lower sensitivities.

25/30

VIEWFINDER, LIVE VIEW AND VIDEO

One of the changes made to the D3300 is a slightly higher-specification viewfinder compared to its predecessor. Although the viewfinder in the new camera still offers the same 95% coverage as the older DSLR, it has been improved to produce a 0.85x magnification image, compared to the 0.78x image of the D3200.

Although I didn't have a D3200 at hand to make a direct comparison, the viewfinder of the D3300 does seem to be a little larger than usual, although it still doesn't come anywhere close to the size of looking through the viewfinder of a 35mm full-frame camera.

Overall, the viewfinder is bright and clear, and I found I could just about manually focus, although it was useful having the focus indicator lighting up in the viewfinder when the AF system judged I had focused correctly.

Although the 921,000-dot screen of the D3300 is the same as that on the D3200, it does represent a significant jump forward for D3100 users, as that camera only has a 230,000-dot display. The screen is bright and clear with a good level of contrast, and I was able to view images outside in relatively bright sunshine.

For an entry-level DSLR, the D3300 has a decent range of options for videographers. Movie footage is saved as .MOV files using H.264 MPEG-4 compression. Not only can 1920x1080-pixel progressive footage be captured at up to 60fps, but HDMI out for playback and a 3.5mm microphone jack are also included. An external microphone should prove useful as the built-in mic only records in mono, although it is possible to adjust the gain on the audio capture to make sure that sound doesn't peak.

8/10

Competition



Canon EOS 1200D

NOT YET TESTED



Pentax K-50

NOT YET TESTED

NATURALLY, the Nikon D3300 will be compared to the Canon EOS 1200D, particularly by those who are looking for their first DSLR. Of the two cameras, the Nikon D3300 should resolve more detail with its higher-resolution, 24.2-million-pixel sensor with no anti-aliasing filter, compared to the 18-million-pixel sensor of the EOS 1200D. We will find out the exact differences when we test the EOS 1200D in a forthcoming issue.

Although it may have a lower 16.28-million-pixel resolution, the Pentax K-50 is another interesting option. At around the same price as the Nikon D3300, it does have the very useful addition of a fully weather-sealed and dust-sealed body, and a shooting rate of 6fps.

Verdict

WITH fierce competition from CSCs, entry-level DSLRs have to offer a lot at a very competitive price. The Nikon D3300 has a fairly straightforward set of features when you look at its metering and AF systems, 95% viewfinder and no built-in Wi-Fi, but it also has a significant selling point in its 24.2-million-pixel sensor. Without an inhibiting low-pass filter, the D3300 is capable of resolving an unparalleled amount of detail for any camera at this level and price.

The sensor also provides a good dynamic range, although it is let down a little by noise levels at ISO 800. While it can be reduced in raw images, the level of luminance and colour noise is around 1EV worse than we would have perhaps hoped for. For entry-level photographers, this may be acceptable, and it should be remembered that with such a high resolution on offer, noise can be reduced by simply downsampling the image, which will naturally happen if a print is made at A4 size or smaller.

For those wanting a high-resolution camera at an excellent price, the Nikon D3300 should be seen as a contender, but for best results it should be used at between ISO 100 and 400, and in fairly good lighting conditions.

**Amateur
Photographer**

Tested as an
Entry-level DSLR
Rated Very good

81%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	25/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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'The quality of teaching that I received was not only motivating, but also extremely detailed and thorough. This enabled me to begin to find out who I am as a photographer and without doubt my skills improved considerably.' Gill Golding

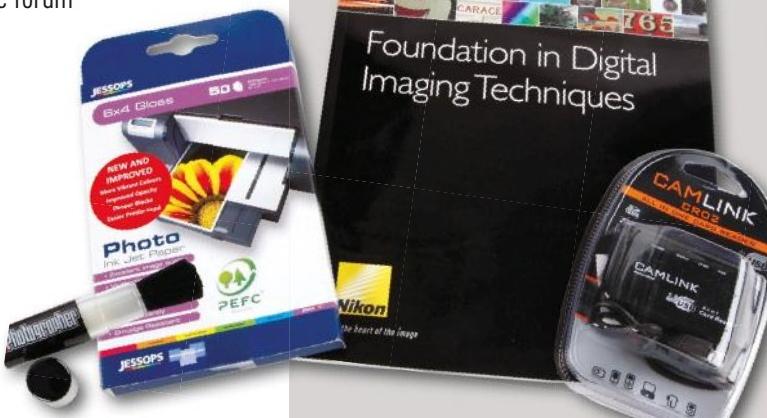


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Westcott Ice Light

Callum McInerney-Riley tests the Ice Light, which can deliver over 1,000 lumens of continuous light with one hand



DATAFILE

RRP	£399
Power output	1,160 lumens
Size	52.07cm
Weight	580g
Battery life	60mins at full power
Battery charge time	2.5 hours
Colour temperature	5200–5400K
Flicker-free	Yes

Below: By angling the Ice Light, users can make the light harder or softer

IN RECENT years, the popularity of continuous lighting has soared due to the increasing availability of video recording on photographic cameras, as well as advances in LED and battery technology. For instance, far less power is now consumed in relation to the amount of light emitted than has been possible in the past, and better batteries allow longer use times.

While most companies are now producing high-powered LED panels, Westcott has brought us something a bit different – the Ice Light. The brainchild of world-renowned wedding and beauty photographer Jerry Ghionis, this is a rechargeable continuous LED light source that can be used for a host of purposes from portraits to product shots.

FEATURES

Being 52cm long, the Ice Light is too big to put inside the average camera bag, but it should comfortably fit in an external tripod holder, if the bag has one. However, the light is supplied with its own carry case, and as it weighs just 580g it isn't burdensome to transport.

There are three buttons on the handle:

one for switching the light on and off, plus up and down arrows that control the power intensity. The power can be varied from a minimum of 1.5 watts to 15 watts, which provides 1,160 lumens of light at full power (compared to a 150-watt quartz light). Interestingly, though, the colour temperature of the light only ever fluctuates within a 200K range, between 5200K and 5400K – the same as daylight. It is not possible to alter the colour temperature manually, although Westcott does supply some plastic clips with the Ice Light that will hold a coloured gel over the diffusion panel to enable users to change the colour of the light for artistic effect.

Below the control buttons is a charging port. It takes around 2.5 hours to charge the Ice Light to full power, at which point it is capable of delivering light for more than an hour.

IN USE

When I first picked up the Westcott Ice Light, my immediate thought was of *Star Wars*. It looks just like the Jedi weapon of choice, the light sabre, and I admit that I couldn't resist, briefly, pretending to be Luke Skywalker. However, once the novelty wore off, the Ice Light showed itself to be a very impressive lighting tool, allowing the photographer to set up shots quickly and easily.



The Ice Light is small enough to use in one hand while operating a camera with the other, but there is a standard tripod thread on the top and bottom of the light for those users who would prefer to use it mounted on a stable platform. When shooting portraits, I found it very useful to be able to move the Ice Light around the subject because I could instantly see how the light behaved and where it was, or wasn't, falling. This is a huge advantage over the traditional flashgun, especially for users who are not confident in using flash.

The disadvantage, however, is that the Ice Light does not provide anywhere near the same amount of power as a flashgun. In bright sun it would be overpowered, for example. That said, those aren't the sorts of conditions for which the Ice Light is designed, and in situations where there wasn't much available light, the illumination provided by the Ice Light was good enough to achieve a fast shutter speed and a pleasing lighting effect. **AP**

Verdict

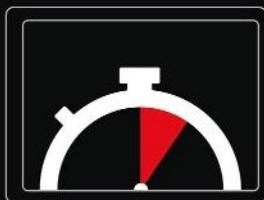
THE QUALITY of light provided by the Ice Light is fantastic. The diffusion panel on the front provides lovely soft light and works exceptionally well for portraits. Equally, this would be an effective light for product photography and videos – adding a moving light source to a static video adds an exciting visual element. One of my favourite things about the Ice Light is that it allows beginners to learn the basic principles of lighting, and more experienced users to change lighting styles far quicker than with a normal flashgun set-up.



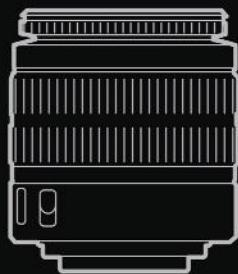
Johnsons Photopia, Hempstalls Lane, Newcastle-under-Lyme, Staffordshire ST5 0SW. www.johnsons-photopia.co.uk

Panasonic

DSLRs*



1.33s
LIVE VIEW
AUTO FOCUS

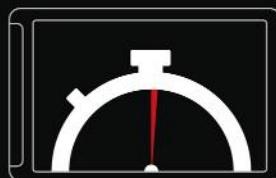


3x
ZOOM

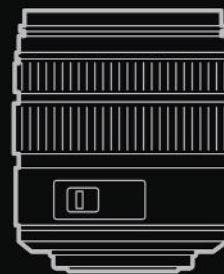


QUIET
SHUTTER

LUMIX G



0.12s
LIVE VIEW
AUTO FOCUS



10x
ZOOM



SILENT
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G



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*LUMIX G6 vs. DSLRs & DSLR lenses of a similar physical size, correct as at 03.12.13.

Ask AP

Let the AP team answer your photographic queries



NORTHERN EXPOSURE... 1

Q I am planning to visit Tromsø in Norway to see the northern lights soon. Could you advise me how to get the best photographs of this spectacular phenomenon with my Canon PowerShot G1 X? This trip is to celebrate 40 years of marriage and is unlikely to be repeated. My G1 X has given me some delightful results, but I would like to go well prepared.

Val Kressman

A In a word: tripod! In this instance – as with all low-light photography – keeping your camera steady is paramount. You can frame the perfect shot, have the most striking colours in the sky, and get your exposure and other camera settings spot on, but if it's blurred beyond recognition you may well just be wasting space on a memory card (unless you are trying intentionally to create an abstract masterpiece).

As your G1 X isn't a particular heavy camera, you don't need the biggest or heaviest tripod there is, but I wouldn't necessarily go for the cheapest, lightest option, either. If size is going to be an issue, then Velbon's Ultra Luxi L is worth a look. This combines light weight with a small folded size, yet offers a good range of working heights and costs around £83 with

a quick-release pan/tilt head. It's not the strongest tripod around, but then you don't need something with legs as thick as scaffold tubes to hold your particular camera.

In terms of general advice, then the G1 X is great at sensitivity settings up to ISO 1600 (and noise remains well controlled beyond that), but if you've got your camera on a tripod you might want to consider 'capping' your upper limit at ISO 800 to ensure noise is minimal. Shooting raw is also preferable. Although it's more involved in terms of post-production, you will have greater control over white balance and other picture parameters, which will really let you optimise your shots without compromising quality. And if this is a one-off trip, the extra effort is definitely worth it.

Beyond that, the only advice I can give is to take plenty of memory cards and shoot freely. There's nothing worse than finding you have to start deleting shots because your cards are full, or simply 'passing' on potential photographs because you're worried you won't have enough space tomorrow. Taking a laptop or other external storage device to download your images to is another option, if that's possible and practical. Above all, enjoy your trip! **Chris Gatcum**

NORTHERN EXPOSURE... 2

Q I am lucky enough to be going on a cruise to Tromsø in Norway soon and hope to get some good photographs of the northern lights. Can you advise me on a suitable lens? I am assuming that a wideangle lens with a wide aperture is best. I have an elderly Sigma 10-20mm f/4-5.6 for my Pentax K-5 II, but I am wondering if the newer Sigma 10-20mm f/3.5 EX DC HSM would be a significant enough upgrade. If not, can you suggest an alternative? Would I be better off with a prime lens? The Pentax options are expensive and not particularly wide unless you want a fisheye. My budget is around £500. **Simon Hall**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via [twitter @ap_answers](https://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

A I can only assume that this is the same cruise that Val is going on (see left), so perhaps you'll meet on board the ship! Either way, I'll refer you to my answer given to Val for some general advice on shooting the northern lights.

In terms of your lens quandary, if your current zoom is a Sigma 10-20mm f/4-5.6 EX DC, I'm not convinced that upgrading to the 10-20mm f/3.5 EX DC HSM is necessary. In terms of its light-gathering properties, you're looking at less than 1-stop increase at the wide end of the range (a negligible amount) and just over 1 stop at the longer end. A tripod would be far more useful to you than the slight increase in aperture. I'd be inclined to stop down to f/8 (on either lens) and use a longer exposure.

Similarly, the addition of a Hyper Sonic Motor (HSM) is a moot point when shooting landscapes: the 'silent' focus isn't going to benefit you particularly, and nor is the slight improvement in AF performance and speed as you will likely be focusing manually (at infinity, or better, the hyperfocal distance) due to the low light conditions. The difference in sharpness, distortion and other artefacts just doesn't add up to the £500 you'd be spending.

The same sentiment applies to other zoom lenses covering a similar range, and rather than splashing out on a new lens I'd suggest that you consider ways of maximising the quality of the lens you have already. A solid tripod is essential, for example, but you might also want to consider software such as DxO Optics Pro. A free trial of this image-optimisation software is available at www.dxo.com, which will allow you to see precisely what the software could do for you. If you like what



The Sigma 10-20mm f/3.5 EX DC with HSM (Hyper Sonic Motor)

AP GLOSSARY

Runtime error

Error messages on a computer can be alarming, especially when there isn't a 'plain English' explanation of what's happened and why it might have occurred. A runtime error, as encountered by Gerald with Photoshop Elements (below), is a case in point. In this instance, 'runtime' tells you that the error was caused while a program was running (hence the name) rather than when it was loading, for example. It is effectively

your computer telling you that it was trying to do something in a program, but encountered a problem that it couldn't fix.

Unfortunately, what it doesn't necessarily tell you is the cause of the runtime error, which could be software or hardware-related. Some programs attach numeric runtime error codes to help identify the cause of the problem, but many don't, leaving you to determine it yourself using your powers of deduction.

you see, then the Standard edition costs £119. I think you may find the difference this investment makes is far more noticeable than a lens upgrade would be. **Chris Gatcum**

ELEMENTS ERROR

 I have been using Photoshop Elements 6 with Windows XP Professional for about five years without any problems, and have loved it. I recently decided that an update might be beneficial, so I purchased the Elements 11 update, which was considerably cheaper than the latest version 12. However, I have unfortunately encountered a problem when working in Edit mode, in so much as I keep getting a 'Runtime Error' that freezes everything on the screen and the only way to get out of it is to reboot the computer. I have run the online update and I have also looked at the Adobe web assist site, which has no reference to this problem. Is this an inherent problem with Elements? Any advice or tips would be most helpful.

Gerald Peppiatt

A There are a number of potential reasons why you may be experiencing a runtime error and I'll run through them in my suggested 'order of attack' – once you've ruled the first one out, move on to the second.

1. This is actually noted on Adobe's website, so it isn't an unknown issue and may be the root cause of your problem. If you visit helpx.adobe.com/photoshop-elements/kb/microsoft-c-runtime-error-launching.html, you will find details on the cause and possible solution. I won't regurgitate it here, but in a nutshell it could be that the MediaDatabase.db3 file is corrupt and needs to be rebuilt.

2. Have you installed Windows Service Pack 3 for Windows XP? While Elements 6 only requires Service Pack 2, Elements 11 requires Service Pack 3.

3. It could be that there's a conflict between Elements 11 and another program that you're running at the same time (assuming you're running more than one

program). Try running Elements on its own to see if it makes a difference. If it improves things, then you can either try to determine which program is causing the conflict, or simply elect not to have any other applications running when you're working on your photos.

4. Check your computer hardware. When you say you ran Elements 6 for five years under Windows XP and have now upgraded to Elements 11, I'm assuming it's only the software that you've upgraded and not your computer. That being the case, it could simply be that your computer isn't powerful enough to run Elements 11, which lists the minimum system requirements as a 1.6GHz processor, 1GB of RAM, and 4GB of hard-drive space. As memory problems can cause runtime errors (especially if you're running multiple programs at once), it is worth checking whether you are close to (or below) the minimum requirements. If you are, then it might be time to consider adding more RAM to your computer or getting an additional hard drive to free up some space. Hopefully, it won't have come to that, though.

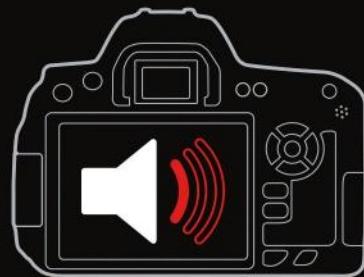
5. If your computer's up to speed, then it may be that it's infected with a virus or malware of some sort, which is creating memory issues. Now is the time to make sure that your antivirus software is up to date before scanning your system to make sure there's nothing untoward lurking there. However, this would be more likely if Elements 11 had been working previously, and then started 'playing up'. If the program hasn't functioned properly since you installed it, then it's less likely to be a virus or malware.

6. If you've got this far and the problem still exists, then a good old-fashioned reinstall would be my final suggestion. Uninstall your current version of Elements 11 and reinstall it from the disc. It may simply be that part of the program has become corrupt, or didn't install correctly first time round (which can happen for any number of reasons) so you just need to start again.

Chris Gatcum

DSLRs*

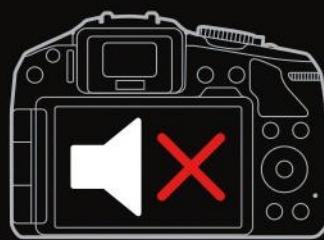
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VS

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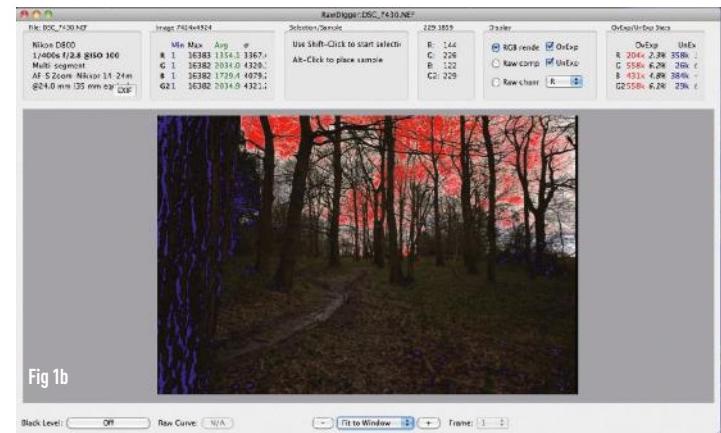
CHANGING PHOTOGRAPHY G

See why LUMIX G is worth shouting about at panasonic.co.uk/lumixg

*DSLRs vs. LUMIX G, correct as at 03.12.13.



Fig 1a



The RawDigger analysis, which shows that the scene uses the camera's entire dynamic range

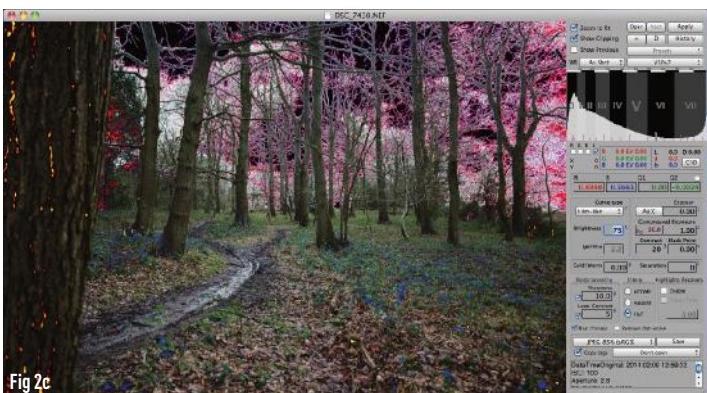


Fig 2c

Applying additional contrast and brightness gives the image more 'punch', but increases clipping slightly



Fig 2d

Removing the clipping indicators reveals that the clipping is not too apparent in this image

Professor Newman explains...

Raw conversion

In the second of a two-part article, Professor Bob Newman looks at how raw files are processed and the methods that can be used

IN MY last article (AP 8 February), I discussed what a raw file is and the process of its development, or 'raw conversion'. I also looked at whether processing from a raw file is any better than using in-camera JPEG processing. The answer to this is: 'It is if you want to produce a different result from that produced by the camera's processor.'

This second article looks at the different results that can be achieved from raw, and how to attain those differences. It will discuss the various steps and methods that can be used when processing raw files, the first one being how to manage exposure.

EXPOSING FOR RAW

The objectives of exposure management are different if your intended end result is a raw file for further processing, rather than a JPEG. If you are aiming to produce an in-camera JPEG, you fix the processing when you set the ISO, as the aim of your exposure management is to match the

exposure to predetermined processing to achieve the range of tones you want. On the other hand, if you are intending to process the raw file in a controlled way, you can change the range of tones in processing. This gives more power and flexibility over control of tonality than using an exposure matched to fixed processing, since you can view the results on a big screen and try again if they are not what you want, rather than being locked into your first attempt.

If you want to process your exposure from raw, the objective becomes to maximise the amount of information in the file. This can mean very different exposure settings from those that you would select if you wanted to manage the exposure to control the tonality or brightness of the final image.

The amount of information in the raw file is given by the number of pixels in that file multiplied by the amount of information in each pixel. The amount of information in each pixel is given by the range of detected

signals, from the biggest to the smallest detectable. The smallest is determined by the electronic noise generated by the sensor, which is fixed by the design of your camera. Therefore, to expose for raw, to give the largest amount of information per pixel we need to choose an exposure that makes the largest signal as large as possible, which is the largest exposure that the camera can capture. The aim is to set as large an exposure as possible without the highlights going above the camera's capture ability.

I will discuss metering and exposure management for raw files in more detail in a future article. For the purposes of this article, the easiest way to get a high exposure without blowing the highlights is to use exposure bracketing, and to choose the highest-exposure image without excessive blown highlights. A useful tool for analysing the raw file, to see what is the maximum exposure that your camera will accept, is RawDigger (www.rawdigger.com). Figure 1a shows the in-camera JPEG for a photograph exposed for raw processing. Figure 1b is a clip from the RawDigger analysis of this file.

These pictures show that this image uses the full dynamic range of the camera, with pixel values being recorded from 1–16,383. The red portions show the blown highlights, which are all in the sky, while the blue areas show the 'plugged shadows'. The exposure used here has kept the shadows



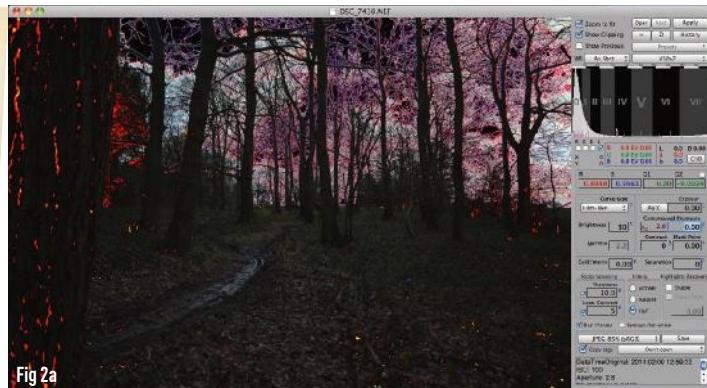


Fig 2a

The file loaded into Raw Photo Processor. The blown highlights and shadows with default processing

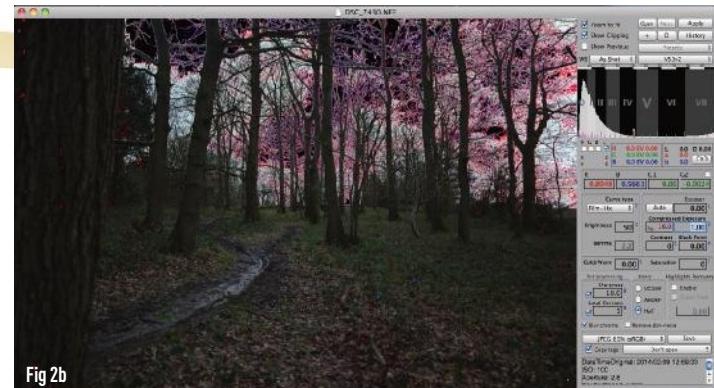


Fig 2b

The so-called Compressed Exposure brightens the midtones while further compressing the highlights



Fig 3a

The final result, cropped to emphasise the muddy track



Fig 3b

The in-camera JPEG for the 'correctly' exposed image, with the same crop

'If you want to process your exposure from raw, the objective becomes to maximise the amount of information in the file'

reasonably clear at the cost of the sky. This was a conscious choice – the sky is mostly white in any case, while the texture in the bark could be lost if a smaller exposure had been used. The camera used can capture nearly 14 stops and this image has used all of them – it could have benefited from a few more.

PROCESSING

The processing principles discussed here can be used with any raw-processing tool. I prefer some particular open-source-based tools (though not all) because they allow some explicit control over the development process. The workflow illustrated here is based around Raw Photo Processor (RPP).

The aim of our processing is to squeeze the 14 stops that have been captured into the 8 or 9 stops available from a displayed JPEG image, while keeping the important textures – in this case, the bark and the cycle tracks in the wet mud. Loaded into RPP, the image looks as it does in Figure

2a. RPP has its own indicator of clipped highlights and shadows, this time showing those that will be clipped in the output image. These are rather more extensive than in the raw file, since the available range is smaller. A 'film-like' tone curve has been selected that relatively compresses the bright and dark parts of the image, as they would be in a film. RPP also has emulations of film characteristics available; the one selected here is 'V50v2', which is similar to Fujichrome Velvia.

I would prefer to have fewer blocked shadows in the bark, so the (misnamed) Compressed Exposure control is used. This brightens the image, providing additional compression in the highlights so that the midtones and shadows become brighter while the highlights do not completely blow out – in this case, other than the parts of the sky that were clipped in the original raw file. The result is shown in Figure 2b.

Now only the very darkest shadows are clipped (that will be dead black in the final

image), but the image is a little dark and flat. Two controls can be used to adjust this. One is Contrast, which increases the slope or steepness of the central part of the tone curve to provide a more 'punchy' image; and the second is Brightness, which moves the tone curve 'to the right'. A tweak to both gives the result in Figure 2c. The amount of clipping has increased, but when looking at the visual effect (Figure 2d), this is not that evident. The lifting and raising of contrast increases the shininess and wetness of the cycle ruts, which was the desired effect.

POST-PROCESSING

Next, I made a vertical crop, concentrating on the muddy tracks, as shown in Figure 3a. For comparison, the same scene as depicted by the camera's internal JPEG processor, and using the exposure recommended by its matrix metering, is shown in Figure 3b. In fact, the tonality achieved in the processed-from-raw image isn't so far from the in-camera JPEG of the processed-for-raw image, which indicates, perhaps by coincidence, that in this case the optimum exposure for the two methods was very similar.

It's worth noting that, crop aside, there is no post-processing applied to the image in Figure 3a. The result was achieved simply through selection of processing options. **AP**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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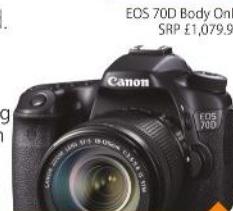
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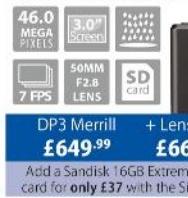
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Canon EOS 1DX	£4845	Canon EOS 7D	£1029	Canon EOS 6D	From £1379	Canon 5D Mark III	From £2329
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12.0fps		8.0fps		4.5fps		6.0fps	
Full Frame CMOS sensor		1080p movie mode		1080p movie mode		1080p movie mode	
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CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body "...honestly say that I have never been so excited about my equipment"	Snapperfish - Oxford	CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body "...brought this as an upgrade to the 5D Mk 2 and have never looked back!"	Dove - Cornwall	CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body "...The full frame sensor is superb!"	Sandie Cott - Luton	CUSTOMER REVIEW: 5D Mark III + "Mind blowingly clear photography!"	Zeta - Ireland

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Mizco Flashguns:	Macro flash:	Sigma Flashguns:	EM-140 DG Macro Flash	Softlite Reflector Kits Inc Honeycomb & Diffuser:	Rogue	Interfit	Off Camera flash Cord												
24 AF-1 £59.99	44 AF-1 £139.99	52 AF-1 £199.99	58 AF-2 £289	15 MS-1 £295.99	EF 610 DG ST £109.99	EF 610 DG Super £159.99	EM-140 DG Macro Flash From £14.99	42cm £49	55cm £69	70cm £129	FlashBender From £54.99	Folding Softbox From £54.99	Reflector Bracket £24.99	30cm £12.50	50cm £22.99	75cm £34.99	95cm £59	120cm £74.99	Tilthead £17.99
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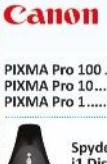
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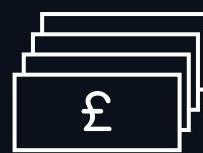
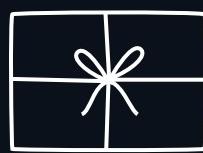
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SCREW-IN FILTERS

KOOD

Marumi DHG

Hoya HMC

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55mm	£5.99	£11.99	£14.99
58mm	£6.99	£12.99	£16.99
62mm	£7.99	£14.99	£18.99
67mm	£8.99	£15.99	£21.99
72mm	£9.99	£17.99	£25.99
77mm	£11.99	£19.99	£29.99
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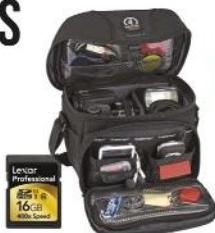
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RE Black Body Only	E+ / £349	Pro S Complete + Prism	E+ / £349	70-300mm F4.5-5.6 AFG	E+ £69
R4S Model 2 Black Body Only	E+ / £249	Pro S Complete	Exc / E+ £249 - £349	70-300mm F4.5-6 AF AFD	E+ / E++ £149 - £149
R4S Black Body Only	E+ / E++ £149 - £179	Pro Complete	Exc / E+ £249	70-300mm F4.5-6 G AF VR	E+ Mint- £319
R4 Black Body Only	E+ / E++ £125 - £159	50mm F4.5	As Seen £79	75-240mm F4.5-5.6 AFD	E+ / E++ £69
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R3 M0T + Winder	E+ / E++ £239 - £289	65mm F4.5 K	E+ / £249	80-200mm F4.5-5.6 AFD	E+ £69
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SZ2 Black Body Only	E+ / £279 - £289	180mm F4.5 C	As Seen / E+ £69 - £149	105mm F2.8 AF Macro	E+ £349
SZ2 MOT Black Body Only	E+ / £499	210mm F4.5 KLA	E+ / E++ £149 - £189	180mm F2.8 ED AFD	E+ / Mint- £499 - £699
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SL Chrome Body Only	E+ / E++ £149 - £249	Vivitar 2x Converter	E+ / £49	300mm F4 AFIS FEED	E+ £799
SL Chrome Body Only	E+ / £169	ProS Z20 Mag	E+ / £145	18-50mm F2.8 EX DC Macro	E+ £149
24mm F2.8 3cam	E+ / £399	Polaroid Mag (RB67)	E+ / £249	18-125mm F3.8-5.6 DC OS HSM	Mint- £179
24mm F2.8 ROM	E+ / £399	Angle Finder	E+ / £79	18-200mm F3.5-5.6 DC OS	Mint- £179
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35mm F2.8 3cam	E+ / £199	Auto Extension Tube No2	E+ / £39	18-200mm F3.5-6 DC	E+ £89
35mm F4 PA 3cam	E+ / £399	Pro II Complete	E+ / £499	18mm F4.5 KLA	E+ / E++ £149 - £149
35mm F4 PA 3cam	E+ / £189 - £199	50mm F4.5	Exc / E+ £189 - £349	210mm F4.5 KLA	E+ / E++ £149 - £149
35mm F4 PA 3cam	E+ / £189 - £199	50mm F4.5 V	E+ / Mint- £149 - £399	300mm F4.5 KLA	E+ / E++ £149 - £149
60mm F2.8 3cam Macro	E+ / £399	65mm F4.5 LA	E+ / £249	360mm F6.3	E+ / E++ £149 - £149
60mm F2.8 Macro + Tube	Exc / E+ £299 - £399	65mm F4.5 F	E+ / £249	360mm F6.3	E+ / E++ £149 - £149
70-210mm F4.5 3cam	E+ / £449	180mm F4.5 KLA	E+ / £189 - £349	360mm F6.3	E+ / E++ £149 - £149
75-200mm F4.5 3cam	E+ / £149	360mm F6.3	E+ / £249	360mm F6.3	E+ / E++ £149 - £149
80-200mm F4.5 3cam	E+ / £189 - £199	360mm F6.3	E+ / £249	360mm F6.3	E+ / E++ £149 - £149
90mm F2.8 1cam	E+ / £225	360mm F6.3	E+ / £249	360mm F6.3	E+ / E++ £149 - £149
90mm F2.8 3cam	E+ / £399	360mm F6.3	E+ / £249	360mm F6.3	E+ / E++ £149 - £149
100mm F2.8 APO Macro 3cam	E+ / £1399	360mm F6.3	E+ / £249	360mm F6.3	E+ / E++ £149 - £149
100mm F2.8 APO Macro ROM	E+ / £399	360mm F6.3	E+ / £249	360mm F6.3	E+ / E++ £149 - £149
100mm F2.8 R 3cam	E+ / £399	360mm F6.3	E+ / £249	360mm F6.3	E+ / E++ £149 - £149
135mm F2.8 R 3cam	E+ / E++ £249 - £349	360mm F6.3	E+ / £249	360mm F6.3	E+ / E++ £149 - £149
180mm F2.8 R 3cam	E+ / £249	360mm F6.3	E+ / £249	360mm F6.3	E+ / E++ £149 - £149
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Motorwinder R	E+ / £269	120 Pro II Mag	E+ / £189 - £349	Tokina 400mm F5.6 ATD SD	E+ / £220
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R9/R9 Remote control	E+ / £89 - £199	220 Pro II Mag	E+ / £189 - £349	Tamron 70-300mm F4.5-6.3 APO DG HSM	Mint- £149 - £200
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Pro TL Body + 120 Mag + Drive	E+ / £269	360mm F6.6	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / Mint- £729 - £749
645E - 55-110mm	E+ / £269	360mm F6.6	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
35mm F5.6 C	E+ / £249	360mm F6.6	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
45mm F2.8 C	As Seen £79	360mm F6.6	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
55-110mm F5.6 NL Leaf Shutter	E+ / £249	Auto Extension Tube No 1	E+ / £45 - £49	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
70mm F2.8 Leaf Shutter	E+ / £125	Auto Extension Tube No 2	E+ / £45 - £49	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
105-210mm F4.5 C ULD	As Seen / E+ £79 - £149	Minita/Sony - Please Call	Exc / E+ £399 - £549	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
150mm F2.8 A	E+ / E++ £169 - £249	F100 Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
150mm F3.5 C	E+ / £115	F100 Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
150mm F3.5 N	E+ / E++ £59 - £199	F6 Body Only	E+ / Mint- £749 - £849	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
150mm F3.5 Leaf Shutter	E+ / £169 - £199	F5 Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
220 Insert...	E+ / Mint- £10 - £20	F80 Chrome Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
Polaroid Mag...	E+ / £20 - £25	F70 Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
AE Prism Finder (FE401)	E+ / £79	F68 Chrome Body Only	E+ / Mint- £19 - £25	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
AE Prism Finder N	E+ / £45	F68 Chrome Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
PD Meter Prism G45	E+ / £45	F58 Chrome Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
Power Drive W4G01	E+ / £39	F58 Chrome Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
Mamiya 645AF Series				Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
645AFDII Complete + ZD Digital Back	E+ / £298	50mm F2.8 Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
645AFDII Complete	Mint- £299	50mm F2.8 Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
645AF Body Only...	E+ / £299 - £349	50mm F2.8 Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
80mm F2.8 AF	E+ / £199	50mm F2.8 Body Only	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
120mm F5.6 HM Asph PC-TS Apo Digital...	Mint- £219	120mm F3.5-6.6 ED AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
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210mm F4.5 AF ULD...	E+ / £69	120mm F3.5-6.6 ED AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
120/220 Mag 645AFD...	E+ / £249	120mm F3.5-6.6 ED AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
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Auto Extension Tube NA401...	Mint- £99	120mm F3.5-6.6 ED AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
Panoramic Adapter AD701...	E+ / £95 - £179	120mm F3.5-6.6 ED AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
PE702 External Battery Case...	E+ / £49	120mm F3.5-6.6 ED AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
Mamiya 7/7II Series				Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
7/II Black Body Only...	E+ / £949	18mm F4.5 AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
43mm F4.5 L + Finder...	E+ / £249 - £349	18mm F4.5 AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
50mm F4.5 L + Finder...	E+ / £149 - £179	18mm F4.5 AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
150mm F4.5 L +...	E+ / £149 - £349	18mm F4.5 AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
210mm F4.5 L + Finder...	E+ / Mint- £699 - £899	18mm F4.5 AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
Panoramic Adapter AD701...	E+ / £179	18mm F4.5 AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
PE702 External Battery Case...	E+ / £49	18mm F4.5 AF VR	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
Mamiya 7/7II Series				Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
7/II Black Body Only...	E+ / £949	28-70mm F3.5-5.6 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
43mm F4.5 L + Finder...	E+ / £249 - £349	28-70mm F3.5-5.6 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
50mm F4.5 L + Finder...	E+ / £149 - £179	28-70mm F3.5-5.6 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
150mm F4.5 L +...	E+ / £149 - £349	28-70mm F3.5-5.6 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
210mm F4.5 L + Finder...	E+ / Mint- £699 - £899	28-70mm F3.5-5.6 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
Panoramic Adapter AD701...	E+ / £179	28-70mm F3.5-5.6 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
PE702 External Battery Case...	E+ / £49	28-70mm F3.5-5.6 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
Mamiya 7/7II Series				Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
7/II Black Body Only...	E+ / £949	35-105mm F3.5-4.5 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
43mm F4.5 L + Finder...	E+ / £249 - £349	35-105mm F3.5-4.5 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
50mm F4.5 L + Finder...	E+ / £149 - £179	35-105mm F3.5-4.5 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
150mm F4.5 L +...	E+ / £149 - £349	35-105mm F3.5-4.5 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
210mm F4.5 L + Finder...	E+ / Mint- £699 - £899	35-105mm F3.5-4.5 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
Panoramic Adapter AD701...	E+ / £179	35-105mm F3.5-4.5 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
PE702 External Battery Case...	E+ / £49	35-105mm F3.5-4.5 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
Mamiya 7/7II Series				Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
7/II Black Body Only...	E+ / £949	50mm F4.5 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
43mm F4.5 L + Finder...	E+ / £249 - £349	50mm F4.5 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
50mm F4.5 L + Finder...	E+ / £149 - £179	50mm F4.5 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
150mm F4.5 L +...	E+ / £149 - £349	50mm F4.5 AF	E+ / £189 - £349	Tamron 100mm F2.8 Macro PZP ZF	E+ / £149 - £200
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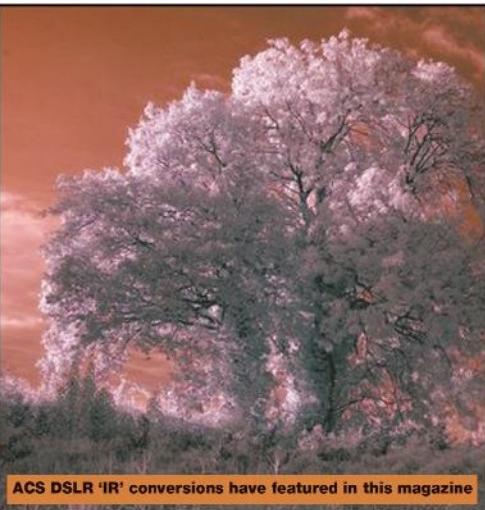
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Blue Water 100mmx100mm
Blue Water 04mm Disc
Blue Water 125mmx125mm
Blue Water 27mm
Blue Water 30mm
Blue Water 30.5mm
Blue Water 34mm
Blue Water 37mm
Blue Water 37.5mm
Blue Water 40.5mm
Blue Water 43mm
Blue Water 46mm
Blue Water 49mm
Blue Water 52mm
Blue Water 55mm
Blue Water 58mm
Blue Water 62mm
Blue Water 67mm
Blue Water 77mm

For water without Coral
Green Water 100mmx100mm
Green Water 04mm Disc
Green Water 125mmx125mm
Green Water 27mm
Green Water 30mm
Green Water 30.5mm
Green Water 34mm
Green Water 37mm
Green Water 37.5mm
Green Water 40.5mm
Green Water 43mm
Green Water 46mm
Green Water 49mm
Green Water 52mm
Green Water 55mm
Green Water 58mm
Green Water 62mm
Green Water 67mm
Green Water 77mm

SLIM KOOD FILTERS MADE IN CHINA

UV 46mm
UV 49mm
UV 52mm
UV 55mm
UV 58mm
UV 62mm
UV 67mm
UV 72mm
UV 77mm
UV 82mm
UV 86mm
52MM UV Multi Coated
55MM UV Multi Coated
58MM UV Multi Coated
62MM UV Multi Coated
67MM UV Multi Coated
72MM UV Multi Coated
77MM UV Multi Coated
46mm PL
49mm PL
52mm PL
55mm PL
58mm PL
62mm PL
67mm PL
72mm PL
77mm PL
82mm PL
86mm PL

OPTICAL FILTERS MADE ON A MERCURY BED MADE IN JAPAN

UV 24mm
UV 25mm
UV 27mm
UV 28mm
UV 30mm
UV 30.5mm
UV 34mm
UV 35.5mm
UV 37mm
UV 37.5mm
UV 39mm
UV 40.5mm
UV 43mm
UV 46mm
UV 48mm
UV 49mm
UV 52mm
UV 55mm
UV 58mm
UV 62mm
UV 67mm
UV 72mm
UV 77mm
UV 82mm
UV 86mm

OPTICAL FILTER GROUND GLASS

Skylight 1B 37mm
Skylight 1B 40.5mm
Skylight 1B 43mm
Skylight 1B 46mm
Skylight 1B 48mm
Skylight 1B 49mm
Skylight 1B 52mm
Skylight 1B 55mm
Skylight 1B 58mm
Skylight 1B 62mm
Skylight 1B 67mm
Skylight 1B 72mm
Skylight 1B 77mm
Skylight 1B 82mm

OPTICAL FILTERS MADE ON A MERCURY BED

Skylight 24mm
Skylight 25mm
Skylight 25.5mm
Skylight 27mm
Skylight 28mm
Skylight 30mm
Skylight 30.5mm
Skylight 34mm
Skylight 35.5mm
Skylight 37mm
Skylight 37.5mm
Skylight 40.5mm
Skylight 43mm
Skylight 46mm
Skylight 48mm
Skylight 49mm
Skylight 52mm
Skylight 55mm
Skylight 58mm
Skylight 62mm
Skylight 67mm
Skylight 69mm
Skylight 72mm
Skylight 77mm
Skylight 82mm
Skylight 86mm
Skylight 95mm

INFRA RED 720nm Opt. GROUND GLASS

Infra Red 49mm
Infra Red 52mm
Infra Red 55mm
Infra Red 58mm
Infra Red 62mm
Infra Red 67mm
Infra Red 72mm
Infra Red 77mm
Infra Red 82mm
Infra Red 86mm
Infra Red 105mm

Opt. GROUND CLOSE UP SETS 2 STOPS +1, +2, +3

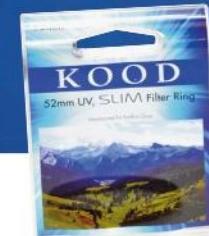
ND4 27mm
ND4 28mm
ND4 30.5mm
ND4 34mm
ND4 35.5mm
ND4 37mm
ND4 37.5mm
ND4 40.5mm
ND4 43mm
ND4 46mm
ND4 48mm
ND4 49mm
ND4 52mm
ND4 55mm
ND4 58mm
ND4 62mm
ND4 67mm
ND4 72mm
ND4 77mm
Close Up Set 37mm
Close Up Set 40.5mm
Close Up Set 43mm
Close Up Set 43.5mm
Close Up Set 46mm
Close Up Set 49mm
Close Up Set 52mm
Close Up Set 55mm
Close Up Set 58mm
Close Up Set 62mm
Close Up Set 67mm
Close Up Set 72mm
Close Up Set 77mm
Close Up Set 82mm made in China

Opt. GROUND HALF DIOPTR

Split Field 49mm
Split Field 52mm
Split Field 55mm
Split Field 58mm
Split Field 62mm
Split Field 67mm

Opt. GLASS VERY FINE ETCHED

Starburst 4X 27mm
Starburst 4X 28mm
Starburst 4X 30.5mm
Starburst 4X 34mm
Starburst 4X 35.5mm
Starburst 4X 37mm
Starburst 4X 40.5mm



All Japanese filters are packed in a twist box

4 STOPS

ND16 46mm
ND16 52mm
ND16 55mm
ND16 58mm
ND16 62mm
ND16 67mm
ND16 72mm
ND16 77mm
ND16 82mm

Opt. GROUND GLASS

9 STOPS
ND 400 52mm
ND 400 58mm
ND 400 62mm
ND 400 67mm
ND 400 72mm
ND 400 77mm
ND 400 82mm

Opt. GROUND

Polariser Linear 39mm
Polariser Linear 43mm
Polariser Linear 46mm
Polariser Linear 48mm
Polariser Linear 49mm
Polariser Linear 52mm
Polariser Linear 55mm
Polariser Linear 58mm
Polariser Linear 62mm
Polariser Linear 67mm
Polariser Linear 72mm
Polariser Linear 77mm
Polariser Linear 82mm
Polariser Linear 86mm

Polariser Circular 25mm
Polariser Circular 25.5mm
Polariser Circular 27mm
Polariser Circular 28mm
Polariser Circular 30mm
Polariser Circular 30.5mm
Polariser Circular 34mm
Polariser Circular 35.5mm
Polariser Circular 37mm
Polariser Circular 37.5mm
Polariser Circular 40.5mm
Polariser Circular 43mm
Polariser Circular 46mm
Polariser Circular 48mm
Polariser Circular 49mm
Polariser Circular 52mm
Polariser Circular 55mm
Polariser Circular 58mm
Polariser Circular 62mm
Polariser Circular 67mm
Polariser Circular 72mm
Polariser Circular 77mm
Polariser Circular 82mm
Polariser Circular 86mm

Starburst 4X 43mm

Starburst 4X 43.5mm
Starburst 4X 46mm
Starburst 4X 49mm
Starburst 4X 52mm
Starburst 4X 55mm
Starburst 4X 58mm
Starburst 4X 62mm
Starburst 4X 67mm
Starburst 4X 72mm
Starburst 4X 77mm
Starburst 4X 82mm
Starburst 4X 88mm
Starburst 6X 27mm
Starburst 6X 28mm
Starburst 6X 30.5mm
Starburst 6X 34mm
Starburst 6X 37mm
Starburst 6X 40.5mm
Starburst 6X 43mm
Starburst 6X 46mm
Starburst 6X 49mm
Starburst 6X 52mm
Starburst 6X 55mm
Starburst 6X 58mm
Starburst 6X 62mm
Starburst 6X 72mm
Starburst 6X 77mm

Starburst 8x 37mm
Starburst 8x 49mm
Starburst 8x 52mm
Starburst 8x 55mm
Starburst 8x 58mm
Starburst 8x 62mm
Starburst 8x 67mm
Starburst 8x 72mm
Starburst 8x 77mm

DIFFUSER

Soft Focus 49mm
Soft Focus 52mm
Soft Focus 55mm
Soft Focus 58mm
Soft Focus 62mm
Soft Focus 67mm
Soft Focus 72mm

FOG OPTICAL GLASS

Fog 49mm
Fog 52mm
Fog 55mm
Fog 58mm
Fog 62mm
Fog 67mm
Fog 72mm

Opt. DIOPTER WITH CENTER HOLE FOR SHARP CENTER

Centre Spot Clear 49mm
Centre Spot Clear 52mm
Centre Spot Clear 55mm
Centre Spot Clear 58mm
Centre Spot Clear 62mm

Multil Image 3x 49mm
Multil Image 3x 52mm
Multil Image 3x 55mm
Multil Image 3x 58mm
Multil Image 5x 52mm
Multil Image 5x 58mm

Colours for B&W Ground optical glass

ONE STOP

Yellow 2x 46mm
Yellow 2x 49mm
Yellow 2x 52mm
Yellow 2x 55mm
Yellow 2x 58mm
Yellow 2x 62mm
Yellow 2x 67mm
Yellow 2x 72mm
Yellow 2x 77mm
Yellow 2x 82mm
Yellow 2x 86mm

ONE STOP

Y/G 2x 49mm Yellow Green
Y/G 2x 52mm
Y/G 2x 55mm
Y/G 2x 58mm
Y/G 2x 62mm
Y/G 2x 67mm
Y/G 2x 72mm

ONE AND ONE THIRD STOP

Orange 2x 46mm
Orange 2x 49mm
Orange 2x 52mm
Orange 2x 55mm
Orange 2x 58mm
Orange 2x 62mm
Orange 2x 67mm
Orange 2x 72mm
Orange 2x 77mm
Orange 2x 82mm
Orange 2x 86mm

TWO STOPS

Green 2x 46mm
Green 2x 49mm
Green 2x 52mm
Green 2x 55mm
Green 2x 58mm
Green 2x 62mm
Green 2x 67mm
Green 2x 72mm
Green 2x 77mm
Green 2x 82mm
Green 2x 86mm

THREE STOP

Red 2x 46mm
Red 2x 49mm
Red 2x 52mm
Red 2x 55mm
Red 2x 58mm
Red 2x 62mm
Red 2x 67mm
Red 2x 72mm
Red 2x 77mm
Red 2x 82mm
Red 2x 86mm



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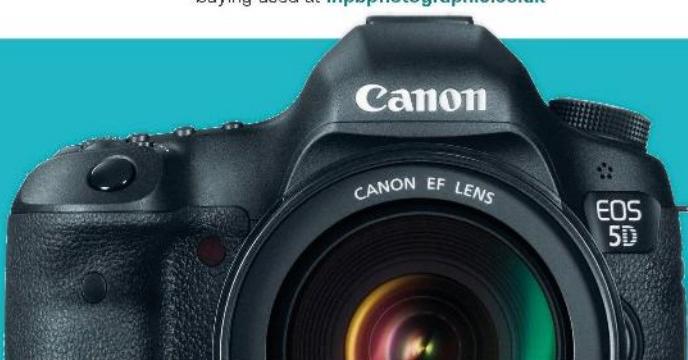
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62mm	£9.50
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82mm	£18.50
86mm	£24.00
95mm	£27.50

Sizes available: 25 to 105mm

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55mm	£16.00
58mm	£16.00
62mm	£16.00
67mm	£16.50
72mm	£17.00
77mm	£18.00
82mm	£20.00
86mm	£25.00
95mm	£32.50

Sizes available: 25 to 86mm

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SRB's Skylight filters are used for lens protection.

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72mm	£22.50
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82mm	£28.95
86mm	£35.50

Sizes available: 27 to 86mm

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SRB's Infra Red Filters block visible light and transmit infrared.

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77mm	£29.95
82mm	£39.95
95mm	£49.95

Sizes available: 28 to 105mm

**ND Filters

Full ND, Hard ND and Soft ND are available in:
0.3 (1 stop) 0.6 (2 stop) 0.9 (3 stop) 1.2 (4 stop)

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SRB's Neutral Density Filters reduces light and offers a full ND cover over your lens.

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62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes available: 27 to 82mm

Hard or Soft Grad ND Filters

SRB's Graduated ND Filters are great for landscape photography

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72mm	£31.00
77mm	£33.00
82mm	£36.00

Sizes available: 40.5 to 82mm

Variable ND Fader

By rotating the outer filter you can alter the amount of light that passes through the filter, from 2 stop to 8 stop.

Scored

4 stars in 'Amateur Photographer' Magazine

67mm £35.00

72mm £36.00

77mm £39.95



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Step rings allow you to 'Step-up' from one thread to another.

Lens Thread	Accessory Range	Lens Thread	Accessory Range
37mm	27-72	58mm	46-77
37.5mm	37-52	62mm	52-77
38.1mm	40.5-58	67mm	58-82
39mm	49-52	72mm	86-105
40mm	49	77mm	58-105
40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
43.5mm	46-58	93mm	82
46mm	37-62	95mm	82-105
48mm	46-58	105mm	86-95
49mm	37-77	These are just some of our stock, we have every size step ring available. You name it and we'll make it!	From £4.50
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55mm	46-77		

*SRB's ND and ND Grad Filters were listed in the Top 10 Landscape accessories by Amateur Photographer magazine, and scored Max 5 stars in a Digital Camera ND group test, winning a Gold & Value award

"SRB are a company who are vital to the optics industry at large. They are the go-to firm." Professional Imagemaker magazine Dec. 2012

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Soft ND Grad Kit

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- 1 Adaptor Ring

P Size only

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* Highly rated in AP test:

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SRB's ND filters are used to tone down a bright sky

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Soft ND Grad Set

SRB's ND filters are used to tone down a bright sky

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- 0.6 Soft ND Grad Filter
- 0.9 Soft ND Grad Filter

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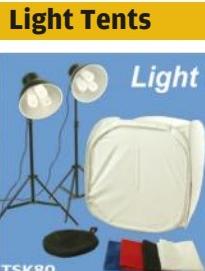
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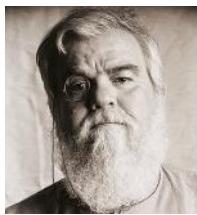
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ROGER HICKS

Hearing a chilling phrase causes Roger to ponder the significance of instruction and study in photography

DURING last year's flim-flam about the assassination of John F Kennedy some 50 years ago, I heard a truly chilling phrase from an eyewitness: 'I was a history instructor.'

It is hard to imagine anything more redolent of Stalinism, Big Brother and *Brave New World*. Of all the subjects, there can be little if anything more terrifying than the very idea of a history instructor.

Kennedy is said to have quoted George Santayana's observation that unless we study history, we are doomed to repeat it. But 'study' and 'instruction' are, in a subject such as history, diametrically opposed. Study shows you how to look at something, how to examine it, how to explore it, how to apply it to life today. Instruction, by contrast, tells you how to do it the instructor's way: some may remember the marching song *I Wanna be a Drill Instructor* associated with Stanley Kubrick's *Full Metal Jacket*. Studying history can teach us.

Being instructed in history can only indoctrinate us, as so brilliantly parodied in Sellar and Yeatman's *1066 and All That*: 'The Norman Conquest was a Good Thing, as from that time onwards...'

Photography is (or should be) a different matter in that there is without doubt a modest amount of room for instruction, although only a modest amount, and mostly in the basics of technique. This can tell us whether a photograph is technically good, and how to achieve the requisite technical quality. Is it sharp? Is it well exposed? Are the colours convincing? But this is not especially demanding and takes us only a very short distance.

Study takes us much further. It shows us what has been done, and puts pictures in context. Is this a picture of its time? Is it part of a genre? Does it say something new and interesting? Or something old, but in a new and interesting way? Is it merely a tired rehash of ideas already done to death?

Then there's a step beyond either instruction or study: reflection. It's when you think, 'Yes, well, that is good, but this is better. Why is it better?'

The trick is to learn the boundaries between instruction, study and reflection. Even in philosophy, which of all subjects relies most on reflection, there's a certain amount of basic instruction (mostly

dealing with Classical Greece) and a fair amount of study, dealing with what others have done with those basic instructions, before you can get to reflecting. This is why philosophy is difficult. Is the greater good moral? Or intellectual? Or aesthetic? These are philosophical questions.

Aesthetics, of course, are fundamental to photography. Thus, slowly, imperceptibly, the study of art slides into reflection. This is why aspiring artists were apprenticed to the Old Masters of Dutch painting. The apprentices swept the studio, ground the pigments and mixed the paints, and were eventually entrusted with filling in the easy bits in their masters' commissions.

As they learned more about how the easy bits were not always quite as easy as they looked, they also learned how the difficult bits were not always quite as difficult as they looked. Assistants fulfil a similar role in photography today. So do those of us who read

AP. Any art is a lifelong process of learning.

This, to me, has always been the *misterie* of photography. Note the ancient spelling: *misterie*, not mystery. A *misterie* is a craft conducted at the highest level. Instruction, study and reflection are closely akin to the Masonic degrees of Entered Apprentice, Craftsman (or Journeyman) and Master. In much of life, it is easy to be fobbed off with the first two degrees, or (worse still) with the first alone: with being a good, obedient apprentice.

The great photographers go far beyond this, and we can all aspire to greatness. We may not reach it, either from lack of talent or a lack of application. We may have other more pressing concerns, such as earning a living: Albert Einstein worked as a patent clerk, Philip Larkin as a librarian. If, however, we have any ambition to become world-class physicists or poets or photographers, we will probably need to work quite hard at our physics or poetry or photography in our spare time. Or we may not: we may simply enjoy our hobbies. But unless we are preternaturally modest, and if we are any good at all, we have the right to work harder – and if we do not work harder, we have the right to wonder if, by failing to do so, we may be depriving the world of our greater talents. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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SIGMA 105mm F2.8 EX DG OS HSM Macro

For Sigma, Canon, Nikon and Sony
Supplied with fitted padded case,
lens hood and APS-C lens hood adapter.

Fast aperture medium telephoto macro lens with a 1:1 maximum magnification also allowing a generous working distance.

Sigma's Optical Stabilisation allows the use of shutter speeds approximately 4 stops slower than would otherwise be possible. As the stabilisation effect is visible through the viewfinder, it aids composition and accurate focusing. SLD glass provides excellent control of aberrations and the floating inner focus system ensures high rendering throughout the focusing range. HSM provides quiet, high speed autofocus and allows full-time manual focus, even if the lens is set to the AF position. This lens has a rounded 9 blade diaphragm which creates an attractive blur to the out of focus areas. This also creates smooth, rounded out of focus highlights. The lens is compatible with Sigma's APO Tele converters allowing an even greater working distance or closer than 1:1 magnification.